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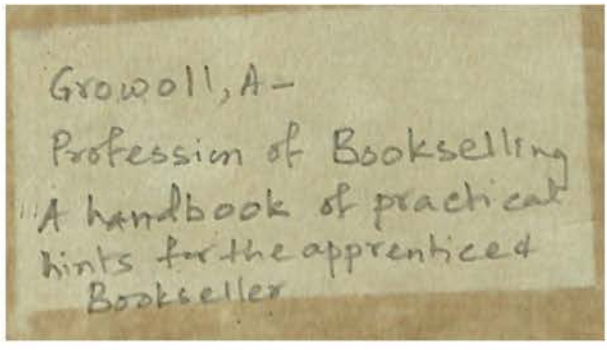
Growoll, A—
Profession of Bookselling
A handbook of practical
hints for the apprenticed
Bookseller

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THE PROFESSION OF BOOKSELLING.

PART II.

INSURANCE.

IT seems to be the opinion of business men generally that stock should be kept well, if not fully insured. It is a duty the storekeeper owes to others, as well as to himself, to protect his stock to the fullest extent possible. Men of limited means, especially, should always effect proper insurance upon their stock in trade. There are many instances in which extensive business houses have avoided insuring at all, considering the probable loss by fire to any one of their many interests less than the total premium required to be paid by insuring all their property. With men of limited means, however, the destruction caused by a single fire may mean the loss of the accumulations for many years.

Care should be taken to effect insurance with a responsible company. A business man cannot afford to take any risk of not receiving his insurance. While there are agencies of reliable and honorable insurance companies in most large cities in the United States, there is also a considerable number of others whose business is conducted on questionable principles, and who endeavor to avoid payment of the insurance under all sorts of pretexts, or who strive to effect a compromise by threat of extended litigation. A reliable company is always prompt in meeting a just loss, and as equally prompt to resist the payment of an unjust one.

In placing insurance, where the amount is large, some prefer to divide the risks among several companies, even if one company should be willing to assume the whole risk. Many business men, therefore, think it safer, for instance, to place an insurance of $2000 each in five different companies, than to place $10,000 with one, as the chances of not recovering in case of total loss would be proportionately reduced. As a matter of fact, however, any reputable insurance company can carry $5000, or even more, on a risk that it cares to assume, with perfect safety to the assured. In the event of a fire the fewer the policies the fewer the adjusters or companies would have to be dealt with, which in itself is desirable as it saves time and assures prompt adjustment and payment of loss.

Always read the policy and see that it covers as intended. Too many men file away their policies without examination until after a fire, when it is too late to change the conditions. Have proper amounts named upon stock and upon furniture and fixtures. It is important that all policies covering the same property should read alike. A constant source of trouble in adjustments is the presence of several policies with dissimilar forms. They invariably cause discussion and delay. Insurance policies must always be issued in favor of the person who has the legal interest.

No alteration or change should be made in the "risk" without notifying the insurance companies and obtaining their written consent, as otherwise the storekeeper may defeat his right to recover from the companies. No facts should be concealed or withheld that might change the "risk." Insurance, it should be remembered, is a contract between the companies and the insured, based upon a risk, regulated by a certain premium, and any change in the risk that will materially affect the terms of the policy will be sufficient to annul the agreement.

Should a loss by fire occur between the time of issuing a policy or a renewal receipt and the payment of the premium, the insurance company is still responsible for the loss, as it has granted to the insured a voluntary credit. When payment of the premium, however, has been demanded and refused or deferred, the company is no longer liable, upon notice given that the policy or renewal has been cancelled.

Insurance may be placed either with the office of the company or with its duly commissioned agent, or through a broker who places and obtains policies. It is well to remember, however, that a broker is to all intents and purposes the agent of the assured, and that the company is not responsible for such broker's acts. Payment of a premium to a broker is not payment to the company, and in the event of a broker defaulting, the policyholder must pay the premium again or suffer the cancellation of his policy for non-payment.

Losses occasioned by fire should be immediately reported. Damaged stock must not be removed, or mingled with other goods, until the insurance people have granted the privilege.

After a fire all the aid possible should be rendered to the adjusters. The honorable companies are disposed to be fair, and their representatives should be treated as reputable business men. Nothing is gained by claiming unreasonable damages, by refusing to answer questions, or by acting as though insurance companies were engaged in cheating their clients. Study the conditions of the policy governing the conduct of the assured after a fire, and welcome thorough investigation of the loss as evidence that your insurer is exercising proper business prudence, upon which stability is based. Endeavor to prevent further damage to your goods, and be ready to render intelligent lists or schedules of damages when required.

The damage to a stock of goods is measured by its actual reduction in value as a commodity, or by the cost of restoring it to the condition that it was in prior to a fire. An article may be damaged without being totally destroyed, and if it still have a value the company is not bound to pay a full loss upon it. It is difficult to here define the various elements of value and loss; but it is certain that many articles are presented to the companies as total losses, in which the storekeeper would readily find considerable value (or salvage) if he had no insurance upon which to fall back.

One feature largely prevalent in insurance to-day is the co-insurance clause. This is simply an agreement that the assured will carry insurance to the amount of a fixed proportion of the total value of the property. The proportion generally established is eighty per cent., although other percentages are often named, in which case the premium charged varies. In the event of a fire the loss is then adjusted exactly as though there were the amount of guaranteed insurance, whether the policies exist or not, and each company pays in the proportion that its policy bears to the total guaranteed; consequently, if the assured has less than the agreed amount of insurance, he becomes a contributor to the extent of the deficit. If he has the required insurance, the clause at once becomes inoperative. The co-insurance clause does *not*, as is so frequently understood, limit the company to the payment of $\frac{3}{4}$ or $\frac{4}{5}$ of the face of its policy.

The amount of property destroyed by fire in the United States in 1894 was approximately $130,000,000, a large proportion of which was due to carelessness. Storekeepers could aid in reducing this enormous waste by constant oversight of their premises. A practical insurance inspector writes that "the lack of care apparent in the basements, closets and concealed spaces of the average retail store is scarcely conceivable. That which is removed from the public eye is at once dirty and dangerous. Old newspaper, tissue and manilla, sweepings from the store, excelsior and paper packings from goods are strewn in all directions, often in close proximity to the burning furnace; wooden barrels are used as receptacles for hot ashes, oily rags are thrown into corners, stove and furnace pipes are carelessly placed, swinging gas brackets come into contact with woodwork; office boys and clerks smoke, lamps are hung upon string or placed, without fastening, where easily knocked down, and closets are filled with indescribable rubbish ready for a stray spark or a carelessly dropped, or swept, match to start a fire of 'unknown' origin."

The lease of the storekeeper should contain a clause releasing him from the payment of rent should the building be destroyed by fire or badly damaged so as to be unfit for business purposes; and, if desirable, that the owner must immediately rebuild.

MOVING AND "TAKING STOCK."

MOVING a book-store, though not a desirable event in a bookseller's career, sometimes becomes a necessity. It would be presumptuous on our part to attempt to lay down hard and fast rules to hold good under all circumstances, as to the way to move a stock of books, and we must therefore restrict ourselves simply to outlining a programme that may be useful in case a removal is from one building to another in the same locality, and under ordinary circumstances.

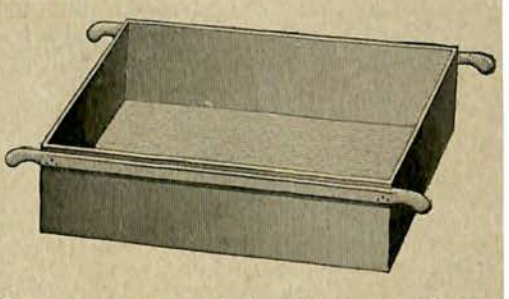
The first requisite in moving a book stock is method founded on careful previous planning. Under no circumstances must the arrangement of stock be interfered with. Whether the plan adopted be that of putting the books into packing-cases, or tying them up in bundles, the stock should be disposed so that the arrangement on the shelves may be preserved as nearly as possible. The cases and bundles should then be numbered and placed in order in the new quarters, so that they may be put back in the shelves without trouble and loss of time.

If the removal be from one house to another in the same locality and the margin of time be as liberal as a week, the operation of removal is not so very formidable. Unless the fixtures and shelving already in use are of hard wood and cannot be replaced excepting at considerable cost, it is better to fit up the new store with fresh shelving that may be put up and painted in a day and night.

Assuming that the new quarters are ready for occupancy, consider which part of the stock to move first. Loss of business must be avoided as much as is practicable, and arrangements must be made that there shall be the least interference with trade at the older and better-known location. Therefore all of the old stock and that part of the new stock which is least in demand should go first, and so on to the end, until the few last loads include the most popular and best-selling books. Then the old store may be closed, the keys given up and the sign put up—"Removed to ——."

In removing a short distance only, we should, unless it be unavoidable, discourage packing books in cases, tying them up in bundles, or transferring them in baskets. Books packed in boxes or baskets require a great deal of care and time in handling. The stock will be apt to become mixed up, especially if it is of a miscellaneous character; and in transporting it much trouble will be experienced in keeping the cases in order, so that they can be opened consecutively. Baskets and bundles will be found most vexing of all, both requiring extra handling, not taking into consideration the waste of packing-paper, the risk of loss and damage, and numerous other drawbacks. Above all, we would discourage the plan of covering the trucks or wagons with carpets or paper, and putting the books on this, side by side, in rows. By this method much risk is run of damaging the books by rough handling and dropping by persons inexperienced in handling books; besides, confusion and mixing up the books is unavoidable when many are handling and carrying the stock to and from the wagons.

A practical method of moving books a reasonable distance—say from ten to twenty blocks—is the following, which has been tried successfully by one of the largest book-stores in this country. Have constructed of planed lumber boxes about four feet long, three feet wide, and a foot deep. To both sides of these boxes affix stout 3 x 5 sticks that project from the ends say about 9 inches, and that may be used as handles:



These boxes represent about the usual width and half the height of a section of book-shelving. Every box should be provided with four loose shelves.

In moving begin at one end of the store with the first or lower section. Remove the books of the first shelf and put them in the box, backs up, and in a row. Place one of the loose shelves on top. Then take the second shelf and treat it in the same way as the first, then the third and fourth, putting a loose shelf between every row. This will fill the box, which thus represents, in portable shape, half a section of books as they stood in the shelves. By making the boxes a foot deep the backs of the books are protected. As four of these boxes form a load for the bottom of an ordinary truck, it will be found best not to attempt more than two sections at a time, resting the first half-section on the floor and packing the boxes one on top of

the other. When the men carry the boxes to the wagon the last one filled will be put on first, thus bringing the first shelf on top, so that when it goes to the new store the people stationed there will get the boxes in the order they should stand on the shelves. They will be obliged to do no unpacking, but simply to lift out every row and put it on the shelves in the precise order it was in the old store. There will be no mixing and no confusion, the picking up and emptying requiring but very little time. Indeed, the stock, can be taken down and put up as fast as the packed boxes get to the new store and the empty boxes reach the old store. Three sets of boxes will be found enough, thus providing one set full for the wagon on its way to the new quarters, one returning empty, and one being filled at the old store.

If the distance be longer than the one specified, it may be well to tighten the rows of books by inserting wedges of binder's board at the side, to prevent the books from rubbing against each other by the jolting of the wagon. All books in binding should be carefully wrapped up, either singly or by twos and threes.

When the tables are reached the boxes may be filled with the stock on them, and the boxes and tables can then be sent away together and set up in the new store in the same order.

By this method business may continue at the old store and be begun in the new quarters, thus doubling the chances of making sales instead of suspending business altogether, as is generally the case during removal.

"Apart from the financial side of the question, the stock-taking properly carried out, is as useful to the trader as the compass is to the navigator; as it indicates what to avoid for the immediate future. The shadows of coming events are often perceptible at this time, and part at least of the future may be gathered from the past."—*British and Colonial Printer and Stationer.*

Where do we stand? This is a question that the retailer must face at one time or another during the year. Although the occupation of stock-taking is mentioned often in terms which do not indicate any relish for the work, as not bringing any profit—that is, any immediate profit—it is admitted by men of business to be an important factor in the prevention of loss, inasmuch as it opens the eyes to the actualities of the situation, and when properly carried out serves to check progress in the wrong direction. Many people can boast of an intimate knowledge of others, and of the ease with which they acquire it, and are ignorant of the fact that the persons whom they know least are their own selves and their own doings (as others see them).

A stock-taking conscientiously carried out is a wonderful aid to self-knowledge. We say "conscientiously" with meaning, because it often happens that the wish to make things look what they *might have been*, rather than what they actually are, imparts in various ways a deceptive veneer to the balance-sheet, which figurative veneer—like the material of that name—will not stand rough usage. There is a strong temptation to look on what in such cases might be misnamed "the bright side of things," and a good antidote to this is a sharp, cool, cold-blooded and accurate accountant, who considers the situation from an impartial point of view, and can say without feeling of remorse, "My friend, this looks very well on paper, but how about actual or possible depreciation of stock? Are those book debts all worth a hundred cents in the dollar? and have you considered that the deduction of your rent, interest, commissions and sundry expenses would reduce that profit to less than half?" This may be commonplace and trite information to many, but it is no secret that a large number of the smaller dealers either do not take stock at all, or do it in a most superficial and consequently inefficient or almost useless manner.

It is not an unknown proceeding to advance the figures of what is likely to go, and to price what has not gone—and will never go—at cost, for the sake of appearances. Such people are hopeful, perhaps, but hope deferred indefinitely "maketh the heart sick," and not infrequently many others sick also. Others, again, will handle the goods part of the inventory correctly, but live in the belief that all their outstanding accounts are good. Or, again, the expenses, rent, etc., are not sufficiently taken into consideration.

The stoppage of many retail houses in the book and stationery trades may be traced to the absence of stock-taking. When discussing the subject of stock-taking we do not refer to those establishments which grasp the true sense of this operation, namely, to clear out their goods at prices which are in accordance with the state of the market. To do this it is absolutely necessary to take stock and write off and face the loss of difference in price occasioned by fashion or fluctuation of the market. And it may be borne in mind that this is not always on the loss side of the account. Either on a large or a small scale the principle is the same, and the fact of a man's not having an immense establishment is no reason why the minutiæ and detail attendant on every business should be neglected. Money is rightly called "the sinews of war," but stock properly taken may be termed "the backbone of

war." To take stock properly it is not sufficient to walk round the store, to make a list or inventory of what is there and note down the price that it has cost. This is certainly a step in the right direction, but nothing more. Any one stopping at this is quite as much in the dark as to his real position as if he kept no accounts at all. When making up the profit and loss account on the year's business, supposing the cash-book, ledger and their satellites are checked off, the next thing needful is to ascertain what your stock would approximately realize at present prices. To do this the dealer must place himself in the position of a *buyer of his own stock*, and reduce it, if needful, to its proper level by writing off the difference. This difference must again be deducted from his gross profit before he knows what he has gained or lost on the year's transactions, and how he stands as regards his engagements. Any other mode of procedure is likely to lead to personal mystification, if nothing worse. Of course discrimination must be used between articles that may be all right for sale at a later period and those that must be got rid of on the principle that even a quarter of a loaf is better than no bread. There is a phrase, "cut losses and run profits," which applies outside the money market. Those that float on the tide of current events must not keep in ballast anything that they hope will turn out right by and by, and upon which they are unable to reckon with any amount of certainty. Once a year is considered sufficient for the recurrence of a general and thorough overhauling of the stock, but many firms have found that a trial-balance, half-way between, is a great assistance. The fluctuations of the market can be taken note of, and the course shaped accordingly. This has been found in many instances to have brought about satisfactory results at the day of reckoning.

The process of taking stock, as may have been inferred from our introductory remarks, is considered by us as one of great difficulty and requiring much consideration. Indeed, it calls for the greatest care and quick and correct judgment on the part of the one entrusted with this delicate task, because for every foot of shelves he covers he is called upon to decide and determine upon the value of the stock before him. Shall it be taken at the purchase price? Must allowance be made for depreciation in value? If so, wherein has the stock depreciated? From wear and tear? Because it is unsalable, or goes slowly? From over-purchase? If not from any of these causes, why has it depreciated? When the cause has been determined upon the questions arise, What allowance shall be made? From the retail price or from the cost price? These, we admit, are knotty points; they arise on every occasion that stock is taken, and call for cool and deliberate judgment, because on their decision hangs the safety of the business.

The only safe rule, we think, is to take stock at the cost price. That is, such stock as is constantly moving. The moment it ceases to go, it begins to rapidly depreciate in value; hence it would be exceedingly unwise to take it at its cost value. Another valuation, therefore, must be put upon it. What that valuation should be must depend upon the knowledge and judgment of the one taking stock. No hard and fast rules can be laid down for this process, for instance that certain stock should be taken at $\frac{2}{3}$, $\frac{1}{2}$, or 75%.

Let us take, for example, the sections devoted to any one publisher. The chances are that every variety of that publisher's stock will be represented therein. What would be the best method for making a proper valuation of it?

First, select as you go along all the salable and regular stock which cost say 40%. Draw this out from the shelves a couple of inches, and let it remain in that position until you have made a memorandum of it. This will leave for your consideration the stock that has become "slow." Here the question will arise, Is any of this stock "replace stock," that is such of which you sell one or two copies a year? If any part of it is, it should be taken at its regular cost price, and then be pulled out in line with the regular stock. Now we have left only the old stock, and here is "the rub." Is it worth ten, twenty, thirty, fifty cents on the dollar? It is safer by far to undervalue such stock than to overvalue it, and while it may be well to carry some of it on the chance that it has not yet outlived its usefulness, much of it undoubtedly should be weeded out. Some of it can be put down at half off or lumped as "so many volumes at such a price," the remainder set down to profit and loss and thrown into the "clearance sale" pile.

Talking of clearance sales, which often excite wonder that they can be made to pay, reminds us of the assertion made by an expert that "they are the triumphant result of accurate stock-taking." It is true that many not behind the scenes are puzzled at the apparent paradox of any one making a profit by selling some article at something like half its original cost. It is, by the way, not at all a bad plan in a department of an extensive business to keep a running note of the *average* cost of the entire stock of such a department, or of *all* those goods which are any way kindred to each other, as it has happened before now that a buyer has been so struck by the low figure *as a whole*, that he has cleared the lot.

The trouble with some of the smaller dealers is that they cling to old stock with a tenacity bred partly of indolence and partly of ignorance. Such people remind one of those land tortoises which a gentleman, possessed of more tobacco than brains, taught to smoke cigars. When turned on their backs they were obliged to open their mouths to breathe. The unlighted end of a lighted cigar being inserted they were set on their legs and crawled away solemnly breathing out smoke. Either through indolence or ignorance, or both, it never occurred to the tortoises to drop it, so they went on their way in discomfort. 'Tis well to be off with the old loves, or at least rate them according to actual merit, so that they will go off without difficulty. And to prepare for the future by intelligently dealing with the past, is one of the best means of securing and keeping a position amongst the intelligent and useful members of the mercantile profession.

The invoice price, then, must be the basis on which the value of stock, concerning which there may be no other doubts, is to be computed. Some argue that the cost of freight, and transportation generally, should be added, but this course would add trouble and confusion, even if it could be correctly done, which is not at all probable. Such outlay is as a rule charged to the expense account, and figures as an i em in the cost of doing business. As well might clerk hire, store rent and other expenses be charged to the value of each book. When once a deviation from the first principle is attempted it would be hard to draw the line at what should and what should not be charged against the stock. It is therefore a safe rule to consider the invoice price as the cost of a book, and to treat the expense of getting it to its destination as part of the cost of doing business.

If the stock is large, and occupies two or three days in the taking, a system should be adopted that will assure a correct count. Say it will take two days to go over two-thirds of the stock. In the meantime some of the books counted will be sold, of which a record must be kept. It is therefore suggested that sheets of paper or cardboard of uniform size be slipped in each shelf or section of stock inventoried, so that a memorandum may be entered on them of the title and cost price of such books as may be sold during the period of stock-taking. When the inventory of the stock has been completed these slips or cards are gathered up, and, as they represent stock withdrawn from that counted, the amount of the cost of such stock is to be deducted from the total of the inventory.

The inventory of stock should be entered each year in books of the same size—the most convenient being a cap blank-book, ruled dollars and cents. Some prefer, in entering stock, to designate it as it is kept in classes or under publishers — as Agriculture, Biography, etc.; Appleton, Harper, Scribner's, etc.; or bound stock, and the like. If more than one person is engaged in taking stock each person should be provided with one of these blank-books, which should be numbered 1, 2, 3, as needed. We discourage the use of pads or loose sheets of paper, because they are likely to be mislaid, and, however carefully guarded, are liable to be lost. When stock taking is completed the written-up pages of these blank-books are brought together, folioed consecutively and bound in one volume, marked on the back: "Stock-Book, 1893," or whatever the year may be. By following this course every year the dealer will have in convenient and accessible shape a record which he may find it profitable at times to study with great care.

It is not necessary to call off the title of every single volume. An author's works may often be lumped, as 150 volumes of Crawford, at $1; or, 75 copies of Darwin at $1.50; so many copies at $2; so many at $2.50, etc. The one who writes down the stock might keep with him a pad ruled off with spaces—one for a retail column and another for a net column. When the stock-taker comes across single volumes of salable stock he simply calls out to his assistant, "Retail $1.50, $2, $3," as the case may be; or, "Net 50 cents, $1, $1.50," etc., each of which the latter enters on the pad, and when the section is completed gathers it up into one item and enters it on the stock-book as "lot, $150 $\frac{2}{5}$," or "lot, $60 net." This saves time and needless waste of space and confusion in the stock-book. The cost price should always be called off, as 50 copies at $1.50 $\frac{1}{2}$, at $2 $\frac{2}{5}$, or at 67 cents net. None of these items should be omitted if it is avoidable, as it is often troublesome and always causes delay to hunt up the cost price. For this reason, as we have already pointed out elsewhere, all stock should invariably be marked with the cost price.

When there are many single books the cost price of the lot, not titles, may be lumped and entered as, say, "new books, $850 net," etc. Bibles and prayer-books may be treated in the same way. Books on sale should not be included in the count. The latest and most popular books, such, for instance, as are kept on tables, etc., should be left to the last.

Fixtures, tables, etc., should be duly valued and placed on record after the stock account.

All stock that comes in while inventory is being taken, is of course included in the count; and that may also be included which is billed before but not delivered until after stock-taking.

For example: Suppose stock is taken so as to end December 31; naturally, as little stock as possible will be ordered until stock-taking is over. But some stock may be due from a distant point, that has been billed in December and may not reach its destination until January 5 or 10. Some prefer to include this in the current year's inventory as goods purchased in December; others transfer it to the next year's account, as the goods are then paid.

HOW TO KEEP A STOCK OF MUSIC.

THE amount of detail and system required to keep and arrange a large stock of music is understood by but few people dealing in music, and not even imagined outside of the music trade. The nature of the stock creates manifold difficulties. Almost every work of music that has stood the test of time and become classic and all the melodies of the day and hour are brought out in almost innumerable styles. Beethoven's sonatas and symphonies are arranged for four hands and eight hands, for one, two and four pianos, for almost every instrumentation, for beginners, and more advanced scholars and renowned artists. Sheet-music is a very delicate article, easily creased, soiled and shop-worn, and the prob'em of classifying and shelving it is complicated by considerations of time, space, popularity, competency of the salesmen, etc. In our day, when music has become so general a study and the vast musical public keeps itself so thoroughly posted as to new composers and their works, the amount of stock that must be kept on hand is simply appalling.

The old way of shelving foreign music is to put the same in folios, consisting of two pasteboards, joined with linen strings, one at the bottom, the other at the top. The back of the folio is of linen, which can be enlarged or diminished in size. The folio is filled with music about six to eight inches in height, tied tightly and placed on the shelf. On the back of each folio hangs a label indicating the contents of the same.

The newer and more universally adopted method of shelving foreign music is to arrange the same in bundles eight to ten inches in height, with a pasteboard at the bottom, another on top, hanging over it in front about three inches, upon which the contents are written. (*See figure a.*) This manner of shelving music is now more popular, because it is simpler and requires less labor, and also because the music can be taken from the bundles without lifting them on to the counter. The old way is merely neater, because when the packages are in the shelves they are more uniform and give the store a tidier look.

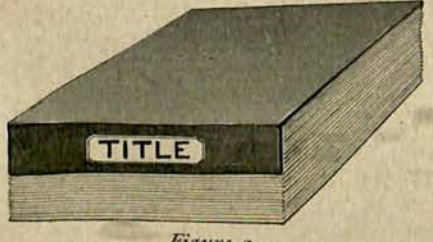


Figure a.

The essential object in arranging music, which is always largely foreign, is to have the system as simple as possible and to keep the various arrangements of the same work on a plan that can easily be mastered by any willing and intelligent salesman.

The foreign music is invariably arranged according to the composer's name. An exception to this rule may be the vocal compositions published in England; these are sometimes arranged according to the name of the compositions. The compositions of each individual composer are arranged according to the opus number; if no opus number then in alphabetical order. On nearly every musical composition is printed op. 1, 2, 3, etc. This means such and such a work. Some composers have reached nearly opus 900, but fortunately not a great many. With composers like Beethoven, Mozart, and others, the sonatas are put together, the variations together, the various compositions together, etc.

The arrangement of the stock in general is as follows:

1st. All music for piano solo.
2d. " " piano, 4 hands.
3d. " " piano, 6 hands.
4th. " " 2 pianos, 4, 8, 10, hands, etc.
5th. " " piano and violin.
All music for piano and cello.
" " piano and violin, piano and bass, etc.
" " piano and flute.
" " piano, violin and cello.
" " piano trios, the various combinations, each separately.
" " piano quartets, the various combinations, each separately.
" " piano quintets, etc.
" " string instruments without piano.
" " wind " " "

And so on all the various combinations must be strictly separated and arranged in the most systematic manner.

The orchestra music is divided as follows:
Symphonies, all according to composer's name.
Fantasias, " " " "

Overtures, all according to composer's name.
Arrangements " " "
" for small orchestra.
" " string "
Dances, etc.

The vocal music is arranged in a similar way.

Songs.
Duets.
Trios.
Quartets, *mixed voices, female voices, male voices.*
Oratorios.
Cantatas.
Masses.
Sacred music.

The various languages are kept separate.

The cheap editions of classics, such as "Peters Edition," "Augener Edition," "Schlesinger Edition," "André Edition," etc., are all arranged according to the number, each volume having a different one.

This is the plan in which a stock of foreign music is generally kept.

The packages in the store contain from one to two copies of each composition, the balance of the stock is kept on the same plan in duplicate in the storeroom. The persons selecting the orders must first look in these duplicate bundles; what is not there can be taken from the storeroom, and a sharp lookout must be kept as to when compositions run out; it happens very frequently that through the negligence of some one the most salable pieces run out. It should be the duty of the stock clerk to assort, arrange and replace the music that has been taken out of the bundles and not bought by the customer.

It requires an experience of many years to be sure of a good knowledge of a stock of music. It changes constantly. Every year thousands of compositions are published and must naturally be kept track of. Another reason why it is difficult to acquire a thorough knowledge of a foreign stock is because the titles of the pieces are in the various languages—German, French, Italian, etc.—and in a great many instances the titles of the same pieces are very different, the translations being more catchy than literal. Besides, a clerk in a music-store must know what he is selling—he must have some idea of music—and music-dealers would find it impossible to get along with the indifferent help found even in some of our large book-stores.

American music is, as a rule, arranged on a different plan. Nearly all American music is arranged according to the name of the composition; the composer's name is secondary. It is put away and shelved in folios about 4 inches high, with the contents marked on the back of each. Though it is much simpler and does not so severely tax the memory of the persons handling it, this way of shelving the music has its drawbacks. For instance, if somebody wishes to see the various compositions of one composer it is troublesome to show them, because they are in various places according to alphabet and take a good deal of time to get together.

Every music publisher has his own idea, and in some points a different arrangement, of his own publications. These are generally kept separate from other publications. A certain number of copies are put in packages in shelves, the bulk packed up and marked on the outside with the plate number and put aside. As soon as the last number is taken from the package it is at once replaced so that it can always be found when looked for. All collections are kept separately, the vocal together, the instrumental together, all alphabetically arranged. All octavo publications are kept according to the numbers on the title. The person handling these has an alphabetical list, so that when any piece is demanded he can consult his list and find the number at once.

THE CARE AND ARRANGEMENT OF PAPER-BOUND STOCK ISSUED IN SERIES.

A DESIRABLE feature in conducting a miscellaneous book business is to have a reasonably complete and reliable system of keeping track of the many paper-bound books issued in series and at stated intervals, such as *Appletons' Town and Country Library, Lippincott's Series of Select Novels, Franklin Square Library*, etc. The difficulty is to decide upon the most convenient system on which the different series shall be kept. Most booksellers have some method peculiar to themselves, while the exceptions follow a hit-or-miss plan, and trust to luck to find what is called for.

The plan most generally adopted is that of keeping the various series separate, and shelving them in numerical order, from No. 1 upwards. This would seem the simplest method possible, if customers were in the habit of ordering by number; but as they are not, or do so only in rare cases, the clerk is obliged to hunt for the desired work, probably at the loss of considerable time, which may be resented by the waiting customer. Then, too, the system works badly when works by the same author that may be issued in two or more series are called for, since it frequently happens, especially in the case of works issued before the enactment of the international copyright law, that the

works of one author may be issued by as many as three different publishers. Time, especially in handling this class of books, on which the margin is never excessive, is therefore as much an object to the dealer as it may be to the customer, aside from the fact so often pointed out, that the customer is always best pleased when served without delay.

The system that has been found to give the best satisfaction is an arrangement that treats all the different series as one, disregarding their individuality entirely, and arranging them alphabetically by authors, not by titles or numbers. Works by anonymous authors are kept in a separate section and arranged alphabetically by titles. At the end of each alphabet space should be left for the additions that find their way from the tables to the shelves.

This system has one advantage that outweighs its one drawback, which is that by affording ready access to all the works of a given author that may have been issued in possibly half a dozen different series, it gives the clerk an opportunity to make sales of such works as may not have been thought of by his customer when he asked for a particular book. It is a matter of daily occurrence that a customer—who when calling at the store may desire but one book of an author—will, if the matter is properly brought to his attention, possibly take others by the same writer. If the series are kept separate this is not so readily done.

This system works without a hitch, until a book is called for whose author is unknown to both customer and clerk. In such a case, however, this system would give no more trouble than if the stock were arranged by series or by numbers. To provide against delays in such cases we suggest the using of a large blank book indexed throughout. In this should be entered, both by title and by author, every book of this class that is kept in stock. It will be found useful in ordering to add to this record the publisher's name and the number of the series.

With such an index properly kept the person in charge of the stock will be able in the least possible time to supply any book called for. Of course the index must be punctually kept up to date, otherwise it will become worse than useless. It will be found, however, that such a list is worth all the time and care that it may cost; in fact, such an index seems to us almost indispensable in looking after a stock, large or small, of paper-bound books.

The bookseller will save himself much trouble if he decides at the start which of the many competing editions it pays him best to handle. It is an unwise policy to run three or four different issues of the same author's works in paper covers, because in most cases it is immaterial to the customer whether he gets this or that edition of "Oliver Twist," provided the price is the same—indeed, he rarely knows the difference.

More or less difficulty is experienced in keeping up stock in this department. The plan outlined in the chapter on the "Arrangement and Care of Stock" * in this series might be adopted. It has been suggested that the entire lists should be written on sheets of heavy bristol boards of about 6½ x 10 inches in size, which may be fastened together by punching a hole through the middle near the top and passing a string through them. The lists should be arranged alphabetically by authors—the anonymous works being grouped together alphabetically by titles on separate cards. The series numbers should be added to each title. A margin of about an inch should be left at the left-hand side of the page. When it is necessary to order new supplies the number on hand and the number wanted may be lightly pencilled on the margin left as noted above, against every book that may be needed. After the order is made up these numbers may be erased and the cards thus be made to do duty for a long time. Fussy as this plan may seem, when once started it can be kept accurate with very little labor. As it will save no end of time in the end, it will soon commend itself even to those who are averse to what they term "picayune details."

It will also be found a great help to keep a book for announcements of forthcoming issues in these series. Such a book properly kept will be found useful in many ways—in answering inquiries, keeping track of the stock, especially if the announcements are crossed off as the books are issued and brought into the store, etc. Every circular received, every announcement through the trade journals or other sources, should be promptly transcribed, and as promptly crossed off as soon as a book is issued. If this is done systematically it will give no end of satisfaction. If it cannot so be kept it had better not be begun, because incomplete it would be worse than useless.

* See pages 25 to 37.

NEWSPAPERS, MAGAZINES AND BOOKS ISSUED IN PARTS.

We know of no branch of the bookseller's business that is made up of so many small things, such small individual profit, and so much care as looking after newspapers, journals and magazines. Every detail calls for the utmost care and watchfulness and deliberate, though rapid, movement. Take into consideration the detail of a single item—a monthly, for instance. It must be ordered month by month, sometimes increased, sometimes cut down, according to the demand. If furnished to a subscriber the name must be entered in the subscription-book. Each month it must be sent to the given address, and very probably the address may be changed several times during the course of the year, all of which must be noted on the books. It must be wrapped and addressed and mailed or delivered, as the case may be. The subscription is either charged or paid for when ordered. A ledger account must be kept, likewise a record of when the subscription begins and when it expires. A notification must be sent to the subscriber when his subscription ends, with a request for a renewal—very likely two or more notices will need to be sent. No end of complaints must be attended to. "The March number has not been received; why?" "The last number was received torn or doubled up; why?" Or, "The numbers come very late or not at all," etc. What is to be done? Investigate, and give prompt and satisfactory replies in every instance. If the trouble occurs in the mails get redress at the hands of the postmaster—if you can. If in the delivery, the messenger must be called to account and held responsible for loss if it proves to be through any fault or inattention of his. Very often the fault lies at the door of the customer himself—his servants or members of his household may have mislaid or lost the paper or magazine that was duly delivered by postman or messenger. In every case ready resource, endless patience and tact will be required in disposing of such complaints as are liable to occur with more or less frequency even with the best regulated system.

Many efforts have been made to devise forms and methods that would simplify the details. One of these regarding the delivery of daily papers, devised by the publisher of an evening newspaper, may perhaps serve as a suggestion, if not a model, for handling this class and similar stock. The system with some modification may readily be applied to the delivery of weekly papers:

"Papers are delivered by carriers, who are distinguished by letters from A to L. Every carrier's route is arranged as conveniently as possible, the city being divided into districts, and each boy taking 75 to 125 papers, usually averaging 80 to 90. Boys of 12 to 15 are at the best age, as younger than that they are usually incompetent, and older than the maximum age they begin to get too independent. Ordinarily a boy of the age selected can satisfactorily handle a hundred papers, requiring an hour to an hour and a half each day for delivering. Each boy is given the requisite number for his subscribers, and six extras, which he may sell, dividing the proceeds with the office. It is not best to allow more extras, for on days of important events there is a temptation to stop to sell rather than hasten to supply the waiting subscribers. The boy's papers are carefully counted out to him, and he is required to count them over himself before leaving the press-room. When he finishes his task he should have six papers left if he has sold none, otherwise he is put to the mental test of remembering whom he has missed. This often serves to suggest a possible omission and a later delivery of the overlooked paper. He brings back his six unsold papers, or the money for them. In this way there is no temptation placed before the boy, and if he is disposed to be dishonest and sometimes sell a paper which he is supposed to deliver, declaring that he did leave the paper, he is usually tempted to repeat the theft, and the practice is soon apparent in the business office, for the subscriber is almost certain to complain. Boys who miss delivering papers with unreasonable frequency, or whose integrity there is reason to doubt, are not retained in the service; and threats of discharge generally have the effect of making them more careful.

"We use a series of blanks, which not only makes the system profitable for the office but useful for the boy in teaching him to be methodical and accurate. When the name of a new subscriber is received a printed blank is filled out and given to the boy. The boy takes the notice with him, gets the subscriber, or whoever takes charge of the paper for the first time, to sign the acknowledgment, and returns the notice to the office. The notice is filed and subsequently is available to prove to either the carrier or the patron when the subscription was begun.

"'Stop' notices and 'missed' notices are also issued to the boys, these being retained in the office. After receiving his notices, and before leaving the office, the carrier fills up and signs a report of notices of new subscribers and of stop notices received, which prevents subsequent disputes as to the responsibility for mistakes.

"At the end of each week the boy reports, by filling out on another blank, the names of all subscribers on his route, which should tally with the number daily dealt out to him. It re-

quires but a short time for a girl or other assistant in the office to go through the daily subscription-book and check off the names on the boy's list. If any name appears on the book which the boy is supposed to be carrying, or if there is any name on the boy's list not on the book, the fact is thus discovered and the boy called to account for it. Before we adopted this system we sometimes found that a boy had been leaving a paper, perhaps for several weeks, insisting that he had reported the name to the office, or had stopped a certain paper for as long a time previously. Under the system, thoroughly carried out, this is unlikely to occur, and should be impossible.

"Collections are made by the boys fortnightly, although weekly collections would be better, and a coupon slip is printed from month to month as follows:

JULY, 1893.
Route.....
RECEIPT SLIP.

DAILY PALLADIUM,
BENTON HARBOR, MICH.

Received of .....

the sum of Ten Cents for the DAILY PALLADIUM for the week ending June 29, 1893.
F. R. GILSON, Prop.

Per .....

"The coupon is perforated, and when the boy goes out to collect the coupons are scheduled and charged up to him. He returns either the money or the coupons; and the subscriber pays one, two or more weeks at a time, as he pleases. Many patrons take up the whole slip at the beginning of each month, and the return of the top portion by the boy is evidence of such payment. After the collection round, the remaining coupons are checked off on the schedule, to see if the boy has made proper returns; and when all routes have reported the coupons are arranged on a table alphabetically and compared with the book, the proper credits on which are then made. The spaces in the time-book are not filled in until payments are made, and are then carried out to the amount paid, so that afterward it can be shown just how much a patron paid the last time, and to what date it carried him."

Another plan is to provide route-books, arranged by streets in the order in which carriers make their rounds, allowing for each street a certain portion of blank space for additions. In each street section is entered the name and house number of the subscriber, with a memorandum of the periodicals, etc., to be left. The books should also have an index to the periodicals, etc., themselves, with the names of the subscribers, so that the person having charge of this department may without much loss of time be able to assign to each carrier the exact number of periodicals to be delivered. Thus a reference to the subject index will show at a glance how many *Harper's, Scribner's, Frank Leslie's*, etc., ought to be in the carrier's hands, while the street index will guide the carrier as to where and what to deliver. By this plan carriers may be changed as often as may be found necessary, though it is desirable that the same carrier serve his route as long as possible.

The successful newsdealer is he who is most careful in every minute detail. No branch of the business exacts more care in the daily routine than that of looking after the delivery of stock. Especially is this the case in the mailing department. A magazine when sent by mail usually travels some distance, and when once out of the dealer's hands an undiscovered error before despatching it may cause great labor, trouble, and vexation as well as loss. For this reason the wrappers should be addressed by a reliable person writing a clear and distinct hand,* and after they have been written must be called back and carefully checked off. We know of several dealers, doing an extensive periodical business, who consider this detail of such great importance that they personally superintend the mailing department. They also select a certain day as mailing day—preferably Thursday, so that their customers may have their reading-matter on Sunday. The carriers must be closely watched, and any carelessness, inattention, or laziness on their part promptly checked by fines or dismissal. Changes of address should be made on the books without delay, and the orders for them filed for reference.

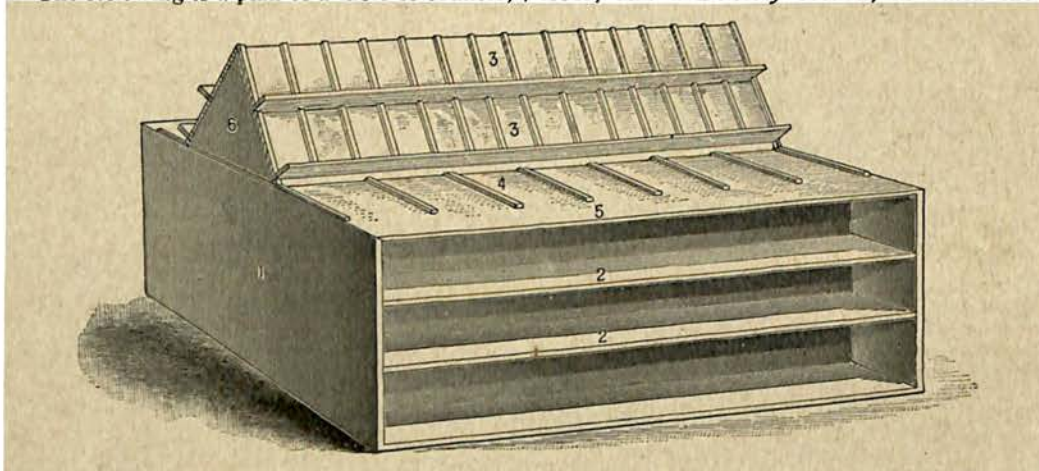
Magazine stock is kept up much the same as book stock, excepting that most of it may be readily returned. A dealer should be careful, however, not to abuse the return privilege, as such a practice will sooner or later revert to his inconvenience. Nothing affects a publisher more disagreeably than regular large returns. A dealer had therefore better order only the quantity he knows he can use, and order more as wanted. The dealer too should be careful to make his returns promptly at the date specified. It is well to keep posted up in a convenient place a record of the dates on which returns are to be made. Regular return-slips should be kept and entered in a book for reference. When making returns to publishers or

* Clear, distinct handwriting, without the meaningless and confusing flourishes or other irregularities of the modern systems, should be insisted upon in commercial correspondence. Librarians, recognizing the importance of legible writing on card catalogues, have adopted a hand in which every character is distinct and easily recognized. Every clerk writing a clear hand adds to the value of his services.

news companies care should be taken that the sender's name is written both on the outside and inside of the bundles. Printed labels for this purpose are absolutely necessary in order to avoid mistakes or loss. Returns to publishers or news companies out of town should be made through the most economical channels per post or freight, and by express only when ordered to do so.

Magazines should be kept on a counter in classes as far as practicable; that is, current monthlies, weeklies, religious, fashion, etc., all together. The current magazines should be kept in sight on the counter, the older issues under the counter, near to the new ones. The stock should be gone over carefully every day and the sales watched so that additions may be made at once, or the slow and undesirable stock be cut down or off as may be thought necessary. Particular attention should be paid to cleanliness and attractive display.

The following is a plan of a table or counter,



Counter for magazines and periodicals.

with a top, that may be found useful as a fixture for displaying and storing magazines and journals. The base of the counter designated in the illustration as (1) should be at least three feet high. The length must depend upon the space that can be spared in the store for such a fixture. The space from the floor to the top of the counter (2) may be divided by one or two shelves giving two or three shelf spaces for back numbers of the magazines and journals shown on the counter. Along the centre, on the top of the counter, may be built a pyramid (6) formed of two sections set at an angle and resting against one another at the top. This is to be divided in two by a shelf, a shelf also being run along the base. The space thus formed may be subdivided into sections large enough to hold magazines (3). The other space on the counter may be divided so that the space nearest the pyramid be reserved for the large illustrated and other journals (4) and the rest of the space (5) be left free, so that it may be utilized by the customer as a sort of desk or table on which to rest the magazine or journal which he may be inspecting. The counter may be built as suggested, or only half of it may be used if it is desired to have the counter stand against a wall. In either case it will probably be ample enough to hold all the periodical stock a dealer ordinarily keeps on sale.

The objects to be secured, if a news or periodical business is to be a success, must first be, after "catching your hare," or order, to enter it in the three forms; the omission of either entry will cause a leakage either of profit or "temper." Supposing Mr. Jones orders *Harper's* and *McClure's*, it is evident that the dealer's book must have an *Order* section (which may also be kept in a separate book), in which the names of the periodicals follow in alphabetical order, and a *Delivery* section, in which the names of the customers are arranged in order of locality, or any other manner that may be best suited to the dealer's wants. In the latter section all the customer's periodicals will be beneath his name. The *modus operandi* will now be evident. Enter under the headings of *Harper's* and *McClure's*, in the order section, the name of Mr. Jones, in addition to those already there, and if he has had no place in your delivery section, find one for him and his periodicals in the most convenient direction for delivery.

We have now provided for the order and delivery of Mr. Jones' periodicals. But if Mr. Jones wants credit, an account must be opened in the ledger; or if he has one, then add these items to it in this form:

Harper's, from April, 1893, to
McClure's " " "

leaving the final date to be filled in when the

account is made up. Thus the dealer will not fail, by adding these new items to the rest, to order them on his sheet of the publisher or news company, neither will he omit their delivery, nor, what is of greatest importance, will he fail to charge them. If Mr. Jones prefers to pay on delivery, then enter in red ink, in the "ledger folio" column, *c. o. d.*, which will catch the dealer's eye when the messenger accounts for his cash after delivery. But it cannot be too strongly insisted upon that these important steps to success must be gone through, without an omission of any, immediately an order is given or rescinded ; and if this were done in every case by every bookseller, we should hear less of the oft-heard complaint that the periodical and magazine trade does not pay. By strictly adhering to these simple rules, no more will be ordered than needed, and items cannot be overlooked either in delivery or charging.

An Order Book may easily be made of an ordinary faint-ruled foolscap book with two lines ruled down the page dividing it into three columns. For Delivery Books the following forms are suggested. The first three are taken from Lang's Magazine and Periodical Delivery Books, manufactured by E. Marlborough & Co., 51 Old Bailey E. C., London:

Date or Folio.	NAME.	ADDRESS.	No.	Monthly Publication.	PRICE.

[Left-hand page.]

January.	February.	March.	Total to Ledger Folio.	April.	May.	June.	Total to Ledger Folio.	July.	August.	September.	Total to Ledger Folio.	October.	November.	December.	Total to Ledger Folio.	Orders for January.	REMARKS.

[Right-hand page.]

Lang's Magazine Delivery Book (with index prefixed). Size of page 8¼ x 13 *in.*

Date or Folio.	NAME.	ADDRESS.	No.	Weekly Publication.	Price.

[Left-hand page.]

Weeks.	1	2	3	4	5	6	7	8	9	10	11	12	13	Total to Ledger Folio.	1	2	3	4	5	6	7	8	9	10	11	12	13	Total to Ledger Folio.

[Right-hand page.]

Lang's Weekly Periodical Delivery Book (with index prefixed). Size of page 8 x 12½ *in.*

NAME.	ADDRESS.	Title of Periodical.

[Left-hand page.]

No. of Copies.	Price.	DATES OF SUPPLY.	How Paid.	Ledger Folio.	REMARKS.

[Right-hand page.]

Lang's Delivery Book for Weekly or Monthly Periodicals (with index prefixed). Size of page 6½ x 10¼ *in.*

W. James & Co., 264 South High St., Columbus, O., have devised the following News-dealers' and Publishers' Subscription Book. One record can be made to last three years:

Publication *Century* Issued *Monthly* Date Issued *18th* Subscription Price Per No. 35 Per Y'r $4.00 Cost Per No. *a o.* Per Y'r *i R.N.* Club Rate *182* Returnable *Yes*

NAME.	ADDRESS.	Subscription Begins. Date.	No.	Terminates. Date.	No.	Terms. Paid C.O.D. or Charged.	How Delivered.	Remarks.
John Wilson.	346 *Main St., Columbus, O.*	*Jan.* 1, 1892.	1	*Jan.* 1, 1893.	12	*Paid.*	*Mailed from Pub.*	
David Bowen.	*Columbus, O.*	*July* 1, 1890.	6	*Jan.* 1, 1891.	12	*C. O. D.*	*Calls for it.*	
		Jan. 1, 1891.	1	*July* 1, 1891.	6	*Charged.*	*Do. Do.*	*Pay Mar.* 1. *Pd*
		July 1, 1891.	6	" 1, 1892.	12	*C. O. D. each No.*	*Deliv. by Carrier*	

James' Newsdealers' and Publishers' Subscription Book. (*Copyright*, 1892, *by W. James.*)

Howard Challen, of New York, manufactures a subscription-book on the following plan:

	Date Begun. 189	NAME.	ADDRESS.

[Left-hand page.]

Date ends. 189	Paid.	Date 189	Date ends. 189	Paid.	Date 189	Date ends. 189	Paid.	Date 189	Date ends. 189	Paid.	Date 189	Remarks.

[Right-hand page.]

Challen's Subscription Record.

Another convenient form for keeping account of a periodical stock is the following, used by a practical bookseller. His book has a page about 9 x 12 inches in size and contains spaces for an alphabetical index, say about 25 pages, and the record itself, about 500 pages. The index is treated as follows:

List of Subscribers. (*In black ink.*)	List of Periodicals. (*In red ink.*)
Anton, Albert..... 33	American Journal of Psychology..... 202
Asmus, Miss.....291, 127	American Stationer.... 5
Allan, Wm.....240, 148, 13	Alte und Neue Welt.... 266
Etc., etc.	Etc., etc.

The index of names indicates whether the subscriber takes more than one periodical.

The record is kept as shown below. It will be noticed that to every single address line there are two faint-rule lines allowing for a record of twenty-six items, or fifty-two if necessary—the remarks for all items within twenty-six being marked in the upper space, and for those following in the lower space. The *c* [charged] indicates, of course, that the subscriber has been charged in the regular account-book, generally the Day-Book. The system strikes us as exceedingly simple, showing at a glance when a subscription has begun, how much a subscriber has paid and what he still owes, and how many numbers of a periodical have been received and delivered:

Title, and all particulars of the Periodical. 377

Name and Address of Subscribers.	1 27	2 28	3 29	4 30	5 31	6 32	7 33	8 34	9 35	10 36	11 37	12 38	13 39	14 40	15 41	16 42	17 43	18 44	19 45	20 46	21 47	22 48	23 49	24 50	25 51	26 52
Charged here only (in Subscription book), and not paid, but received and delivered nos. 1 to 6.																										
Three nos. paid and three nos. due. Party wishes to take only 18 nos.																		*cut*								
Six nos. have been delivered at one time and were paid. Subscriber wants possibly only the current year.																										*cut*
26 nos. of a periodical have been charged in Day Book, beginning with no 1 to 26; 3 nos. were delivered.																										
Nos. 27 to 52 have been paid, and nos. 27 to 32 have been delivered to customer.																										
A journal having 19 nos. is charged in regular Day Book. Nos. 1 to 3 are delivered.																										
Record of a journal having 48 nos., paid quarterly, of which the first three quarters have been delivered and paid, and the last quarter charged in Day Book, and two nos. (37 and 38) delivered.																										

Whenever a charge is made in the regular Day Book, it is practical to put after the *c* the *page* of Day Book where the charge is made.

The same dealer who employs the foregoing method in keeping account of periodicals, and uses the Subscription List, as here shown, has adopted the following plan of distributing periodicals at the time of their arrival.

The number of copies of all magazines, journals or newspapers are first of all counted, to see whether they agree with the bill and quantities ordered, as per memorandum in Subscription List. The next thing in order will be to write on the margin above the heading of the periodicals, in lead pencil, according to the Subscription List, the names of the subscribers, indicating after the name with an X if paid by number; if the periodical has been paid in advance this mark is omitted. Periodicals called for by subscribers must simply bear the name (with initials), and those delivered by a messenger receive in addition thereto the street and number of residence or office where the periodical is to be delivered. In case any back numbers remain unpaid, this is stated in adding: *Due for Nos.....* @ .... $..... If periodicals, which are as a rule paid by number, are not paid when called for, a charge should be made on a slip, which is to be handed to the clerk in charge of the Subscription List. Mail subscribers receive their papers in manilla wrappers, with the respective address written thereon in ink. These wrappers should have the dealer's firm name and address, with return request printed thereon, enabling postmasters to return such mail matter when miscarried or undeliverable. The surplus of each periodical, being ordered for that purpose, is placed on the counter to supply the wants of transient customers. Copies of unsold returnable papers are returned regularly every week or fortnight.

The periodicals to be called for, marked with the subscribers' names, are put under their respective letters in a pigeon-hole case, kept for this purpose. This pigeon-hole case should have about 15 divisions, large enough to receive periodicals of any size. On the outer edge, at the top of every division, letters of the alphabet running consecutively, thus: A–B, C–D, etc., should indicate the contents of each compartment. Letters well represented among the names of subscribers should receive a compartment for each letter; others of less frequent occurrence to be grouped two or three in one division. If a customer who calls for his papers regularly should keep more than one journal, due about the same time, these are put one into the other, to facilitate finding same when they are wanted. The same is done if numbers are not called for every week.

The periodicals and books in parts intended to be delivered by a messenger are arranged on a large table in four divisions, viz.: east side; west side; north side; south side of the city, wherever the customers may reside. Then they are grouped in routes or trips, consisting of not more copies than can be easily carried by the messenger, and comprising a route which will not take longer than three or four hours to finish up and return to store. In this manner a messenger can make two trips per day. A large number of subscribers requires several messengers. After the periodicals have been arranged for a trip, being arranged consecutively according to streets and house numbers of the places where they should be delivered, the names and addresses and amounts due are copied in identical order, in a memorandum-book, which is carried by the messenger, and in which he enters at once every item paid, or delivered unpaid, as the case may be. Papers prepaid by subscribers are also entered in this delivery-book, with a dash (—) after the address, instead of amount due, as a matter of control. On his return to the store the messenger foots up his pass-book, counts his money, and hands everything, together with such periodicals that for some reason were undeliverable, to the clerk whose duty it is to check up the pass-book and see if every item is properly accounted for. The clerk makes the entries in the Subscription List, according to the report, in the delivery-book. This should always be done as soon as possible, so that the Subscription Book will show all accounts in proper shape at any moment. It will be found advantageous to make deliveries with a wagon, provided, of course, that the number of subscribers and the extent of territory where they reside will warrant this. Parties living quite a distance, in the suburbs, or in other towns, should be requested to pay their subscriptions invariably in advance.

Subscriptions for weekly periodicals may be mailed from the home post-office with wrapper at second-class rates; monthly and semi-monthly magazines, however, should be ordered to be sent direct from the office of the publisher to the address of the customer, because the postal regulations on such magazines require third-class postage if the same are mailed to local subscribers, while publishers may send them direct at second-class rates. Mail subscribers in the city or country should, without any exception, be requested to pay in advance. It does not pay to give credit on subscriptions of any kind, the cost and annoyance of collection being greater than the meagre profit yielded would warrant.

With rare exceptions, the publishers will fill subscription orders at a cheaper rate than the news companies, or other middle-men. It will pay a dealer to write to every publisher of the more prominent periodicals for samples, terms,

etc., and to have *direct* business relations with all publishers of the periodical press. "Caspar's Directory of the American Book Trade," which has a ccmplete list of periodicals, with the addresses of their publishers, may be a help in this direction.

A daily newspaper book may be prepared on the lines of the following table. As presented here the table represents a month's record of four weeks, with six days each. The record may easily be extended to cover, in a handy blank-book, every day in the year, and be subdivided as may suit the fancy of the bookseller.

New York Times.

Name and Address of Customer.	Record for one Month.
T. Bradley, 384 Broadway. Served 9 days; paid all.	
R. Quinn, 24 Broad St. Served 9 days; paid 5, owes 4.	
W. Wilkins, 20 Exchange Pl. Served 9 days; owes all.	

It will be found to be more practical, however, to arrange the record by months, which may be emphasized by printing a square in red ink (indicated in our table by parallel rules), and dividing these squares into compartments (in faint blue ruled lines) for the days. By such an arrangement the dealer may tell without loss of time how many days, weeks, months or quarters may be due. If the delivery stroke is made from left to right the presence or absence of a stroke crossing same will be evidence whether all or any remain unpaid. In these days of rush, when nothing is more common than for a customer to speed him out of the store with a "Pay you to-morrow," and then straightway forget such hasty promise, a record of this sort will be found not only useful but indispensable.

The Messrs. Marlborough have also gotten up a newsdealers' ordering book for adding to or stopping newspaper orders, with counterparts to form a register of alterations made. The book is 8 x 10 inches and is divided by a perforated line, indicated in the form given at foot of this page by a dotted rule.

The following directions (issued by the International News Co.) may be found useful and suggestive by the beginner in the periodical business:

Journals, magazines or books issued in parts are supplied by publishers and news companies in the quantities designated in first order until notified to increase or cut down.

Periodicals charged up in advance cannot, as a rule, be discontinued until the term of subscription expires.

Orders to discontinue imported English or French periodicals, charged number by number, do not go into effect until five weeks after receipt of notice by the news company. Orders to discontinue publications issued in New York are honored immediately after receipt. Orders to cut off American publications not published in New York take effect as soon as the news company's own notification to the publisher is acknowledged.

Orders for foreign periodicals should be accompanied by a notice to *import in case not in stock*, to avoid delays caused by inquiry in case orders cannot be supplied from stock.

To import books and periodicals from any part of Europe requires from four to six weeks; orders by cable may, under favorable conditions, be filled in twelve to twenty-one days.

In ordering back numbers of periodicals, etc., notice should be given whether "all or none" are wanted, in case a part of the order only

NEWSPAPER ORDER.

Date.....18....

To.....

ADD

STOP

NEWSPAPER ORDER.

From Date..... 18....

To .....

Please ADD

Please STOP

Lang's Newsdealer's Ordering Book.

can be filled. It occurs frequently that one or more parts or volumes of a work run out and cannot be supplied until later; in such cases, unless otherwise notified, the numbers on hand are supplied and the missing ones sent later. It also happens that numbers are out of print altogether and can no longer be supplied, which emphasizes the importance of giving notice that the order must be supplied entire or not at all.

Dealers frequently return periodicals, etc., under the impression that such a course is sufficient notice to discontinue the same. This is a mistake. Definite notice, in writing, must be given, if the dealer wishes to be relieved of the responsibility of paying for the parts sent to him.

It is recommended when making returns to specify in each case why the particular parts are returned, so as to save time and correspondence concerning items as to which a doubt might arise.

Below we give also two order blanks in use by E. Steiger & Co. They seem to us self-explanatory:

M

Bought of E. STEIGER & Co.

Subscriptions to periodicals are payable in advance. To prevent interruption in the regular receipt of imported periodicals, subscriptions should be renewed 5 weeks before they expire. We cannot be responsible for the loss damage or delayed arrival of papers sent by mail. E. STEIGER & Co.

	To Balance as ℔ Bill of		
	Subscription to		
	Bazar, No. 25 — 36 (being July — Sept., 1893)		
	Fliegende Blaetter, No. — (being — 189·)		
	Buch f. Alle, No. — (being — 189)		

M

If you desire us to continue the periodical mentioned below, please sign and return to us the subjoined order.

In the case of such periodicals as their publishers sell by the quarter, we would suggest that you order the continuation for a longer period so as to save labor, postage, etc., to yourself and to us as well. We will not fail to state expressly that, if there should be any occasion for it, you may stop the periodical before the expiration of the period paid for, and have the amount for the unexpired term returned to you. Truly yours,

B41a. E. STEIGER & Co.

Messrs. E. STEIGER & Co., 25 Park Place, New York will please send ℔ mail

Enclosed is the amount, $

Name Address

For books issued in series a subscription-book should be kept, in which may be entered all books issued by subscription as well as such as are published in series more or less regularly. A page or more should be given to each book or series which may be treated on the general plan of the foregoing form. There is no trouble in keeping track of works of which the total number of volumes to be published is known in advance. Such may treated as follows:

fol.) 5

CHAMBERS'S ENCYCLOPÆDIA.

J. B. Lippincott Co. (1891), new rev. ed., 10 v., at intervals of a few months, cl., cut and uncut, $3; shp., $4; hf. mor., $4.50; adding cost price in cipher, etc.

	1	2	3	4	5	6	7	8	9	10
Smith (Ja.), 67 Park St., Bost. *Bill the whole set.*	✓	✓	✓	✓	✓					
Cary, Wm., 13 Tremont St. *C. o. d.*	✓	✓								
Robinson, J. C., Batavia, N. Y. *Charge to regular acct.*	✓	✓	✓	✓						

merely checking them off as the volumes are delivered. With long series, like the *Saint-Amand*, for instance, it is somewhat more difficult, and greater care will be required. So with expensive subscription-books the greatest care must be taken in keeping the record, because very often if a volume is lost the whole set might go with it. Indexes to these subscription-books should be by the name of the publication and not by name of subscriber. If in looking after these details the dealer will make "Method" his watchword half the battle will be won without much difficulty.

Instead of using books for these records some booksellers are adopting the card index system. This has long been in use by libraries, but of late years it has also won a place in the commercial world, where it has been recognized as offering the simplest and most thoroughly satisfactory solution of the difficulty of keeping long lists of names, addresses, etc., in perfect alphabetic order and in convenient shape. As a means to this end it is extensively used in many publishing houses, savings banks, life and fire insurance companies, railroad offices, and large manufacturing establishments; but, at the same time, it can be so modified as to suit the most modest as well as the more extensive business demands.

Before touching upon the special advantages of the system, it might be well to glance at

the special difficulties met with in keeping blank-book records. These are patent and appear to be unsurmountable. In the first place a blank-book index to customers or subscribers —or anything else—cannot be kept in exact alphabetic order; with the wisest planning it is certain to fill up irregularly and never give perfect alphabetic arrangement for any list in a state of growth. Neither does it give the power of elimination; when the index becomes clogged with obsolete matter, records of discontinued subscriptions, etc., it must be rewritten to discard the dead material, and keep thoroughly "up to date." Again, in a blank-book index, the larger the number of names the greater the difficulty of finding a given one, even under the best-arranged plan and the most careful alphabetizing. These three prime difficulties the card index does away with: (1) being capable of unlimited change, rearrangement and expansion, it can be maintained in absolutely perfect alphabetic order; (2) as each entry is on a separate card, obsolete matter may he kept constantly weeded out without affecting the index as a whole in the slightest degree; (3) a large index is as easy of reference as a small one; whether a list contain one hundred or one thousand names, a given entry can be found with facility.

A card index, briefly described, consists of a series of cards, ruled or unruled for entry, of exactly the same size, and standing on edge in drawers, boxes, or trays. They may be arranged alphabetically on any plan, by names, subjects, numbers, or dates. Blocks, guides, cards, devices to prevent drawers from spilling or cards from being misplaced, and many ingenious accessories, can be readily had if desired. The greatest advantage of the system is the ease of keeping it up to date and in perfect order. A new card can be put in place anywhere at any time; anything can be removed by simply lifting out its card, while adequate guards allow cards to be added or withdrawn by the proper person, but prevent others from removing or confusing their order. The accessories of chief importance in a card index are blocks and guides. The blocks are triangular and are placed at each end of each row of cards, to give them the proper angle for easiest reference; the guides are cards of stiff bristol board, or a more durable material, as zinc or tin, cut so as to project slightly above the index cards; the projection is properly lettered, and these guides mark the alphabetic order of the index and enable the user to turn without search to any desired name, topic, or number.

The cards in general use are of two sizes—the "Standard" or "P" [postal] card, 3 x 5 inches, and the "I" [index] card 2 x 5 inches. The latter is, as a rule, used only for brief entries—one title without notes. The other fittings of a card index also deserve brief mention. For small lists or indexes a "tray outfit" affords all the material needed for a beginning; it consists of a japanned tin tray with covers, containing the "standard" or smaller cards and supplied with necessary guides. This would do to begin an index, which could later be expanded into a regular index case. The regular index cases, for larger and growing lists, are of hard wood and contain from two to eighteen drawer-trays in which the cards are arranged. A steel rod passing from front of the drawer through the cards —which are properly punched—hold the cards securely in their place, preventing their misplacement. The rods are locked and unlocked by a a simple device.

Ledger fol. 37.

Wilson (John M.), 346 Main Street, Columbus, O.

PERIODICAL.	BEGINS.	ENDS.	TERMS.	HOW DELIVERED.	COST.	REMARKS.
The Century.....	Jan., 94.	Jan. '95.	C. o. d.	Mailed from publisher.	$4.00 i R. N.	
Harper's Weekly	Jan. 1, '94.	July 1, '95.	Paid.	Calls for it.	$4 00 i R. N.	
The Cosmopolitan.....	July '93.	July, '94.	Charged.	Mailed from publisher.	75 c. O. K.	Pay Aug., '94.

Sample of "P" card (3 x 5 in.) ruled to order. (These, together with all the fittings of a card index, can be obtained of the Library Bureau, Boston.

The following scheme for keeping newsdealers' accounts has been devised by George W. Thoms, of Mankato, Minn., who uses as an account-book sheets 16 inches long by 11 inches wide and printed on one side only. If a dealer has, say, five hundred newspaper customers, he can have five hundred of these sheets printed and bound together at a cost not exceeding seven dollars.

This book will do a newsdealer's book-keeping in a simple way, and will dispense with other forms of receipts. We present only three months, the full sheet having the twelve. When Mr. Jones paid his two dollars the slip was cut from the book and given to him as a receipt, while Mr. Thoms used his side of the sheet as a reference guide. The page is perforated to allow the quarterly receipts to be torn from the main body of the book. An index to customers should precede the account-book proper.

290

H. T. JONES,

1285 Broadway,

New York.

Began *Century* *Jan.* 1, 1894
" *Puck* " 1, "
" *Judge* " 1, "
" *Daily & Sunday Globe* " 1, "
"
"

MONTH.	AMOUNT.	WHEN PAID.
January	2 00	*February* 1, 1894
February		
March		
April		
May		
June		
July		
August		
September		
October		
November		
December		

Mankato, Minn., Feb. 1st, 1894

Mr. H. T. Jones.

To THOMS' NEWS DEPOT, Dr.

Century	FOR JAN'Y.	35
4 *Pucks*		40
4 *Judges*		40
Globe		85

Total, 2.00

Paid *February* 1, '94.

Geo. W. Thoms.

Mankato, Minn., 1894

Mr.

To THOMS' NEWS DEPOT, Dr.

	FOR FEB'Y.	

Total,

Paid

Geo. W. Thoms.

Mankato, Minn., 1894

Mr.

To THOMS' NEWS DEPOT, Dr.

	FOR MARCH.	

Total,

Paid

Geo. W. Thoms.

THE CIRCULATING LIBRARY.

THE bookseller's circulating library has not inaptly been dubbed the "step-child of the book trade." Too often is this auxiliary treated as such, and entrusted to the tender mercies of an apprentice, or errand-boy, who is not fitted to meet the requirements made by the borrower of the one in charge of this department. Either the circulating library throws off a profit to the bookseller, or it does not. If the latter, it has no reason to exist; if the former, it must be looked after by the owner himself, or by an assistant competent in every respect. But upon whomsoever this duty devolves he must be alive to the demands made upon his stock; be acquainted with the tastes of his borrowers; have a system by which he may wait upon the subscribers without loss of time; know when books are out, who has them, and when they are due; where books in good editions are to be had cheap; when to rebind books; what to discard; how to keep his accounts straight, and a number of other things needful to make the most out of even the smallest stock of books kept for such a purpose.

While we do not pretend to be able to prescribe set rules and directions to guide the librarian in these matters, we will attempt to give a few hints which, together with such experience as he will in time accumulate, will help him over the rough places.

LOCATION.

In the first place we will consider the location of the library. Concerning this there seems to be a reasonable difference of opinion. Most booksellers locate their circulating departments in the front of the store. This we consider a mistake for two important reasons: first, because the library in such a position takes up room which the bookseller should be able to utilize to better advantage in displaying his stock; secondly, because it is apt to keep the borrowers from coming directly into the store, and the bookseller therefore loses the opportunity for which he really keeps his circulating department—namely, to tempt his customers to buy what he may have displayed. We think, therefore, that the plan of keeping the library in the rear portion of the store decidedly the better, and more profitable from every point of view. Good light is necessary. If it cannot be had naturally, gas or electric light must be liberally provided.

SELECTION OF BOOKS.

The selection of books of course depends much upon the particular locality in which the bookseller resides. But wherever the library may be established it will be found necessary to begin with a large proportion of fiction. Probably five hundred books in all would be enough to serve as a foundation. The choice of this must be catholic in the largest sense of the word. Mrs. Southworth and George Eliot, Mrs. Ann S. Stephens and Mrs. Humphry Ward, Mary J. Holmes and Margaret Deland, Mayne Reid and W. D. Howells, E. P. Roe and Marion Crawford—the most commonplace, as well as the more refined authors, will probably be obliged to rest "cheek by jowl" on the shelves. As we have said at the beginning, much will depend upon the character of the community. If the library be started in a manufacturing community, and the borrowers be largely factory hands, the girls will very likely call for the old stand-bys, such as Bertha M. Clay, May Agnes Fleming, and writers of their class, while the boys will clamor for detective stories of the Pinkerton stripe, and works in that line. Even here the better books should not be overlooked. History and biography as well as books of a scientific nature should be considered, and put on the shelves when ever so slight a demand for them occurs. Indeed, if the librarian is alive to his opportunities he will soon find that he is in a position to color and direct the reading of his patrons to a not inconsiderable extent. A borrower will often present himself who is unable to decide what book to take next. Here is the librarian's opportunity. Let the book be a shade better than those that have been drawn by this borrower before. Let a word of recommendation, or a hint that will excite the interest or curiosity of the reader, go with it, and the chances are the new lead will be followed and a still higher grade be demanded in time. If the reader be a boy or young man who has gorged himself with trash, direct his reading to something better—a historical novel, perhaps; or, better still, to a book dealing with his trade. Rebuffs will occur, advice will be resented, but with tact good can be done, in fact has been accomplished by the librarian of an insignificant circulating library.

The particular locality in which the bookseller resides, as stated before, must determine his choice of fiction for his circulating library, if it is to fulfil its purpose and attract the public to his store. A country community will always care more for books of which they have heard people speak all their lives than for the newest and latest publications, news of which will probably take some time to reach them in

their busy, unliterary lives. The opening of a circulating library is always hailed with delight, and when the old favorites are found well represented the bookseller will make for himself a constituency that will easily suggest to him in what direction his nucleus should be developed to retain its popular character, or to furnish special borrowers who have proved worth pleasing.

Fiction being always most in demand, especially by women, who form the chief reading public of busy towns, we have made up a short list of novels which have enjoyed great popularity in their day and are still always called for at libraries. We do not pretend to cover the fiction a bookseller should try to keep on his shelves and make his patrons desire. We have merely trusted to the memory of an inveterate novel-reader, who, glancing back quickly over the past twenty-five years, has jotted down the titles of books which have all been talked about and eagerly read and are just as sure of meeting the tastes of a new generation. Of course, if a bookseller can afford to have complete sets of Dickens, Thackeray, George Eliot, Walter Scott, Bulwer, Cooper, and others, he will do well to make a show of standards. We have only given the most popular of the greater novelists' noted books. Other books must depend upon the demand, and we should consider a call for the same book from three or four regular patrons sufficient to justify adding it to the library.

Alcott, Louisa M. Hospital sketches.—Little men.—Little women.

Aldrich, T. B. Margery Daw and other people.—Prudence Palfrey.—Story of a bad boy.

Alexander, *Mrs.*, (*pseud.*) (Hector, *Mrs.* Annie F.) Her dearest foe.—Ralph Wilton's weird.—The wooing 'ot.

Anstey, F., (*pseud.*) (Guthrie, F. A.) Vice versâ.—The tinted Venus.

Argles, *Mrs.* Margaret, ("The Duchess.") Molly Bawn.—Phyllis.—Airy, fairy Lilian.

Aristocracy.

Atherton, Gertrude Franklin. Hermia Suydam.—What dreams may come.

Auerbach, Berthold. Little barefoot.—On the heights.—Villa on the Rhine.

Austen, Jane. Emma.—Sense and sensibility.—Pride and prejudice.—Mansfield Park.

Baker, W. M. His majesty, myself.—New Timothy.

Barr, Amelia E. A bow of orange ribbon.—Jan Vedder's wife.

Barrie, James. A window in Thrums.—Little minister.—A Tillyloss scandal.

Bates, Arlo. The pagans.—Patty's perversities.

Beecher, H. W. Norwood.

Bellamy, E. Looking backward.

Benedict, Frank Lee. Miss Van Kortland.—My daughter Elinor.—St. Simon's niece.

Besant, W., *and* Rice, James. All sorts and conditions of men.—Golden butterfly.

Benson, E. F. Dodo.

Bishop, W. H. The golden justice.—House of a merchant prince.

Black, William. In silk attire.—Princess of Thule.—Strange adventures of a phaeton.

Blackmore, R. D. Lorna Doone.—Maid of Sker.

Bourget. Cosmopolis.

Braddon, M. E., (Maxwell, *Mrs.* M. E.) Aurora Floyd.—Barbara.—Hostages to fortune.—Lady Audley's secret.—Publicans and sinners.

Breadwinners (The).

Bronte, Charlotte. Jane Eyre.—Shirley.

Broughton, Rhoda. Cometh up as a flower.—Red as a rose is she.—Good-by, sweetheart.—Nancy.—Not wisely, but too well.

Bulwer-Lytton, Lord. Ernest Maltravers.—Alice; or, the mysteries.—Last days of Pompeii.—What will he do with it?—My novel.

Bunner, H. C. The midge.—Story of a New York house.

Burnett, Frances. Little Lord Fauntleroy.—That lass o' Lowrie's.

Cable, George W. Doctor Sevier.—The Grandissimes.—Old Creole days.

Calmire.

Campbell, Helen. Dr. Martha Scarborough.—Under green apple boughs.—Mrs. Herndon's income.

Carey, Rosa N. Wooed and married.—Not like other girls.—Queenie's whim.

Carleton, W. Willy Reilly and his dear colleen bawn.

Charles, *Mrs.* Eliz. Schönberg-Cotta family.—Winifred Bertram.—Diary of Kitty Trevylyan.

Cherbuliez. Count Kostia.

Clay, Bertha M. Between two loves.—Fair, but false.—Lady Damer's secret.—Shadow of a sin.—Shattered idol.

Clifford, *Mrs.* W. K. Aunt Anne.—Mrs. Keith's crime.

Collins, Wilkie. Moonstone.—Woman in white.

Cooke, R. T. Happy Dodd.—Sphinx's children.

Cooper, J. F. Leather-stocking tales.—The spy.—The bravo.

Corelli. Ardath.—Barabbas.—Romance of two worlds.

Craddock, C. E. Prophet of the Great Smoky Mountains.

Crawford. Mr. Isaacs.—Dr. Claudius.—Saracinesca.—St. Ilario.—Don Orsino.

Cummins, Maria S. The lamplighter.

Curtis, G. W. Trumps.—Prue and I.

Daudet, A. Jack.

Defoe, D. Robinson Crusoe.

Deland, Margaret. John Ward, preacher.—Story of a child.

De Mille, James. Cord and creese.—Strange manuscript found in a copper cylinder.

Democracy, an American novel.

Dickens, C. David Copperfield.—Dombey and son.—Pickwick papers.—Tale of two cities.

Disraeli, Benjamin, (Earl of Beaconsfield.) Lothair.—Henrietta Temple.

Dumas, Alex. Monte Cristo.—Three guardsmen.—Twenty years later.

Dumas, Alex., (*fils.*) Lady with the camelias.

Ebers, Georg. An Egyptian princess.

Edwards, Annie. Archie Lovell.—Ought we to visit her?—Steven Lawrence, yeoman.—Vagabond heroine.

Eggleston, Edward. The circuit rider.—Faith doctor.—Hoosier schoolmaster.—Roxy.

Eliot, George. Adam Bede.—Romola.—Mill on the floss.—Daniel Deronda.—Silas Marner.—Middlemarch.

Ellis, S. Stickney. Pique.

Evans, Augusta J. St. Elmo.—Beulah.—Infelice.

Ewing, *Mrs.* Juliana Horatia. Jackanapes.—Story of a short life.

Farjeon, B. L. Bread and cheese and kisses.

Farrar, F. W. Eric.

Fawcett, E. A New York family.

Fenn. Parson o' Dumford.—Vicar's people.

Feuillet, O. Romance of a poor young man.—Led astray.

Fletcher, J. C. Kismet.

Foote. Led-Horse claim.

Fothergill, Jessie. The first violin.

Freytag, Gustav. Debit and credit.

Gaskell, C. S. Ruth.—Cranford.—Mary Barton.

Goethe, J. W. Elective affinities.—Wilhelm Meister.

Goldsmith, Oliver. The vicar of Wakefield.

Grand, Sarah. Ideala.—The heavenly twins.

Grant, R. Confessions of a frivolous girl.

Gray, Maxwell. The last sentence.—The silence of Dean Maitland.

Green, Anna Katherine. The Leavenworth case.

Guerndale. "J. S." of Dale.

Habberton, John. Helen's babies.

Haggard, H. R. Jess.—She.

Hale, E. E. Man without a country.—Ten times one is ten.

Halevy. Abbé Constantin.

Hardy, A. S. But yet a woman.

Hardy, T. Far from the madding crowd.—A pair of blue eyes.—Tess of the D'Urbervilles.

Harland, Marion, (*pseud.*) (*Mrs.* M. V. H. Terhune.) Alone.—Sunny bank.—Hidden path.

Harris, Miriam Coles. Rutledge.

Harte, Bret. The luck of Roaring Camp.—M'liss.—Tales of the Argonauts.

Hawthorne, N. The scarlet letter.—House of the seven gables.—The marble faun.

Hay, Mary Cecil. Arundel motto.—Hidden perils.—Old Myddleton's money.—Victor and vanquished.

Hayes. The story of Margaret Kent.

Helen Brent, M. D.

Holland, J. G. Arthur Bonnicastle.—Miss Gilbert's career.

Holmes, *Mrs.* Mary J. Lena Rivers.—Marian Grey.—Meadow brook.—Tempest and sunshine.—Marguerite.

Holmes, Oliver Wendell. Elsie Venner.—Guardian angel.

Howard, Blanche Willis. Guenn.—One summer.

Howells. Chance acquaintance.—Rise of Silas Lapham.—Lady of the Aroostook.—Their wedding journey.

Hugo, Victor. The misérables.—Nôtre-Dame de Paris.—Toilers of the sea.

Hughes, T. Tom Brown's school-days.—Tom Brown at Oxford.

Irving, Washington. Rip Van Winkle.—Bracebridge Hall.—Woolfert's Roost.

Jackson, Helen Hunt. Ramona.

James, Henry. The Bostonians.—Daisy Miller.

Jenkin, H. C. Madame de Beaupré.—Who breaks, pays.—Gain of a loss.

Jewett, Sarah Orne. Deephaven.—Country doctor.

John, Eugenie. Old Mam'selle's secret.—Second wife.

King, Charles. The colonel's daughter.—Between the lines.—Marion's faith.—War-time wooing.

Kingsley, Charles. Hypatia.—Westward ho!—Water babies.

Kingsley, Henry. Hillyers and Burtons.

Kipling, R. Plain tales from the hills.—Story of the Gadsbys.—Many inventions.

Kirk, Ellen Olney. Story of Margaret Kent.—Queen money.

Linton, E. Lynn. Patricia Kemble.—Joshua Davidson.

Longfellow, H. W. Hyperion.—Kavanagh.—Outre Mer.

Ludlow, Ja. M. The captain of the Janizaries.

Luska, Sidney, (*pseud.*) (Harland, H.) As it was written.—Mrs. Peixada.

Lyall, Edna, (*pseud.*) (Bailey, A. E.) Donovan.—Knight errant.—We two.—In the golden days.

McClean, Sally P. Cape Cod folks.

McCook, H. C. Tenants of an old farm.

Macdonald, G. The Marquis of Lossie.—Robert Falconer.—St. George and St. Michael.

Macquoid, K. S. Patty.

Melville, Herman. Omoo.—Typee.

Meredith, G. Diana of the Crossways.—Richard Feveral.

Miss Toosey's mission and Laddie.

Muhlbach, *Miss,* (*pseud.*) (Mundt, Clara Miller.) Frederick the Great and his friends.—Joseph II. and his court.—Napoleon and his friends.

Mulock, *Miss* Dinah, (*Mrs.* D. M. Craik.) John Halifax, gentleman.—A life for a life.

Noble, Lucretia. A reverend idol.

Norris, W. E. Matrimony.

Ohnet, G. The ironmaster.

"Ouida," (*pseud.*) (La Rame, Louise de.) Bébée.—Puck.—Two little wooden shoes.—Under two flags.

Phelps, Elizabeth Stuart. The gates ajar.—The story of Avis.—The Trotty book.—Hedged in.

Philips, F. C. As in a looking-glass.

Porter, Jane. Thaddeus of Warsaw.—Scottish chiefs.

Priest and the man.

Pyat. The rag-picker of Paris.

Reade, Charles. Cloister and the hearth.—Foul play.—Put yourself in his place.—Griffith Gaunt.

Reverend idol (A).

Rives, Amelie. A brother to dragons.—The quick or the dead.

Roberts, Mary. Mademoiselle Mori.

Robinson, F. W. Grandmother's money.—Carry's confession.—Little Kate Kirby.—Sinners and saints.

Roche, Regina Mar. Children of the Abbey.

Roe, E. P. Barriers burned away.—Opening of a chestnut burr.—He fell in love with his wife.—Knight of the 19th century.—His sombre rivals.

Russell, C. Wreck of the *Grosvenor.*

Ryan, Marah Ellis. A pagan of the Alleghanies.

Sand, George, (*pseud.*) (Mme. Dudevant.) Consuelo.—Countess of Rudolstadt.—La Petite Fadette.

Sartoris, A. K. A week in a French country house.

Saxe Holme's stories. 2 series.

Schreiner, Olive. The story of an African farm.

Scott, Walter. The antiquary.—Kenilworth.—The heart of Mid-Lothian.—Ivanhoe.

Seemuller, *Mrs.* Anne Moncure. Emily Chester.—Opportunity.

Sheppard, E. S. Charles Auchester.—Counterparts.

Shorthouse, J. H. John Inglesant.

Simms, William Gilmore. Revolutionary tales.—Guy Rivers.—The partisan.

Southworth, *Mrs.* E. D. E. N. Ishmael; or, in the depths.—The maiden widow.—Retribution.—Wedded and parted.—Changed brides.

Spielhagen, F. Problematic characters.—Hammer and anvil.

Sprague, Martha A. An earnest trifler.

Stephens, *Mrs.* Ann S. Fashion and famine.—Soldier's orphans.—Wife's secret.

Stevenson, R. L. Dr. Jekyll and Mr. Hyde.—Treasure Island.—The wrong box.

Stockton, F. R. Rudder Grange.—Lady or the tiger.

Stowe, Harriet Beecher. Old-town folks.—My wife and I.—Uncle Tom's cabin.

Stretton, J. Margaret and her bridesmaids.

Sue, Eugene. The wandering Jew.

Tautphœus, J. M. v. The initials.—Quits.

Taylor, Bayard. Hannah Thurston.

Thackeray, W. M. Vanity Fair.—The Newcomes.

Tincker, M. A. Signor Monaldini's niece.

Tolstoi. The Kreutzer Sonata.—Anna Karénina.—War and peace.

Tourgee, Albion W. Bricks without straw.—Fool's errand.—Pactolus Prime.—Hot ploughshares.

Turgenieff, Ivan. Fathers and sons.—Smoke.—A Lear of the steppes.

Twain, Mark, (*pseud.*) (Clemens, S. L.) Innocents abroad—Roughing it.—Huckleberry Finn.

Walford, L. B. The baby's grandmother.

Wallace, L. Ben-Hur.—Prince of India.

Ward. History of David Grieve.—Robert Elsmere.

Ware, W. Zenobia.—Aurelian.

Warner, *Miss* Susan. The wide, wide world.—Queechy.

Whitney, A. D. T. Faith Gartney's girlhood.—The Gayworthys.

Winter, John Strange. Mignon; or, Bootle's baby.

Wood, E. P. East Lynne.—Dene Hollow.—Barren honor.—Danesbury House.

Woolson, Constance F. East angels.—Anne.—For the major.—Jupiter lights.—Castle Nowhere.

Wyss, J. R. v. The Swiss family Robinson.

Yonge, C. M. Heir of Redclyffe.—Dove in the eagle's nest.—The daisy chain.

For the convenience of the managers of circulating libraries we append a short list of works on novelists and their novels as well as catalogues of fiction, which may prove suggestive in building up or developing their stock.

In addition to the library catalogues mentioned below we also refer to the list given in "The Profession of Bookselling," page 13:

BOWEN, H. A descriptive catalogue of historical novels and tales. 75c. *Scribner & Welford.*

DUNLOP, J. C. History of prose fiction. 2 v. $4. *Little, Brown & Co.*

FORSYTH, W. Novels and novelists of the 18th century, in illustration of the manners and morals of the age. $1.50. *Appleton.*

GRISWOLD, W. M. Descriptive lists of novels of American country and city life; German; French; British; Italian; Romantic; Norwegian; and International life. *Ea.*, pap. *See* "Profession of Bookselling," p. 12.

HARDY, G. E. Five hundred books for the young: a graded and annotated list. *Scribner.*

HARRISON, F. Choice of books. 75c. *Macmillan.*

LEYPOLDT, F. Reading diary of modern fiction: containing a representative list of the novels of the 19th century. $1. (*Out of print.*)

MASSON, D. British novelists and their styles. $1.25. *Lothrop.*

RICHARDSON, C. F. Choice of books. $1. *United States Book Co.*

SARGENT, J. F. Reading for the young: a classified and annotated catalogue. *Library Bureau, Boston.*

LIBRARY CATALOGUES.

BOSTON Public Library chronological index to historical fiction (class list of English prose fiction). *Also*, Class list for English prose fiction, including translations and juvenile books.

BROOKLYN Mercantile Library Catalogue.

CINCINNATI (Ohio) Public Library Catalogue of books in English, French and German belonging to the class of prose fiction (1876).

LOS ANGELES (Cal.) Public Library list of novels and tales in the English, French, German and Spanish languages, with descriptive annotations.

MILWAUKEE (Wis.) Public Library Catalogue.

SAN FRANCISCO (Cal.) Free Public Library Catalogue of classified English prose fiction, including translations and juvenile works.

It will be found a good plan to keep a special memorandum-book in which to record, alphabetically, as nearly as possible, the books called for and not in the library. It should be consulted once a week, say on Saturday morning, and all books that have had three or more calls during the week should be procured for the library. It will probably be found, as a rule, that ten per cent. of the books which must be retained in the library will not earn their cost within a given time, while during the same period fifty per cent. may have paid for themselves seven times over. We know of a bookseller who some years ago started a circulating library in a New Hampshire village of about 3000 inhabitants, commencing operations with about eighty books. The only other library in the place, which was entitled in the remotest degree to be termed public, was what was known as a "social library," and was owned by shareholders; it contained about 1500 volumes, and was open but a few hours on Wednesday and Saturday afternoons of each week. At the end of one year our friend, the bookseller, took account of stock. His eighty volumes had increased to 150, and the gross receipts for the year had amounted to $216, or about sixty dollars more than the cost of the books, expense of binding and covering, etc. At the end of four years he had 500 volumes on his shelves, and the gross receipts for the same length of time had amounted to $800. We indulge in this digression to show how, even in a small community and with the most indifferent start, a circulating library may be considered a source of profit, notwithstanding that a certain small proportion of the books may never pay for their cost. If a good customer wants a book that is not in the library it may sometimes be good policy to procure it, even if the prospect is that it will be called for by no one else. A proprietor of a circulating library cannot be too careful on this point. If he has a good customer the appreciation of it must be made known in acts that reach the latter's vanity, as well as prove the former's enterprise and far-reaching business sense.

PAPER-COVERED BOOKS.

The question has been frequently raised as to the advisability of letting out the cheap paper-covered books. To the beginner we would say: "Do not meddle with the cheap paper series, for the purpose of lending, until your circulating library is well established, and then you will know better." A few borrowers may not object to paying two cents a day for a new paper-covered book; but more often the borrower will complain that the rate is too much for that kind of literature, and will be apt to figure out how long it would take, at two cents a day, to pay for a twenty-cent book. Besides many other objections, this line of books, as a rule, will hardly be in a condition to lend out a second time. To attempt to rebind them, howsoever cheaply, will hardly be found profitable. We know of one bookseller-librarian who adds all the latest paper-covered books to his library, but keeps them separate from the bound books, and only labels them. After they are soiled and worn he tears them up and sells them for waste paper. He always adds ten copies in paper of the recent books of certain popular authors. He had fifty copies of the paper-covered edition of "Dodo" in his library. He had two bound copies of this book, which he believed had paid for themselves twenty times over.

As a rule good books in substantial bindings should form the foundation for a new circulating library. These books will be the first introduction of the library to its patrons, and well-made, clean books are absolutely necessary as a guarantee of the future management of this part of the bookseller's business.

For the benefit of those who may want to let out paper-covered reading-matter apart from the legitimate circulating library, we quote below from the New York *Tribune* a description of how a limited circulating library of such books may be made profitable:

There are good profits to be made by dealing

in second-hand books in a city like New York, and one dealer has found out how to "eat his cake and have it too," which careful mothers tell their children cannot be done. This dealer, with an eye to the pennies, will take a paper-covered novel, published at 50 cents, but which he has bought for 30, and sell it for 35 cents, with the understanding that the buyer is to return it when read. When the book comes back he pays 20 cents for it, and puts it up for sale again at 30 cents. The second buyer returns the book and receives 15 cents, and for a third time the book is on the shelves, this time marked 20 cents. Again it comes back, the reader takes 10 cents, and the book, if by careful patching it can be kept in decent condition, will change owners half a dozen times, leaving to the dealer a profit of a nickel every time it comes to the store. Books have often, through careful handling, paid 200 per cent. on the original investment, and at the end found their way back to the shelves of the dealer.

Another system then comes into play. Books will be sold on the "two-for-one" plan. In this scheme a buyer will take two books at, say, 20 cents each, paying 40 cents in cash; when these have been read they are returnable, and the dealer will give any 20-cent book in the place for the two brought back. When this 20-cent book is returned a 10-cent volume may be taken in exchange, and when this last comes back a nickel and the book will bring out another 10-cent book. This process may be kept up as long as the buyer sees fit. The thrifty dealer is always ready for a trade.

Of course, it sometimes happens that a buyer in the first instance will keep the book, but as the store caters to a class of customers who can hardly be termed collectors, but who like highly seasoned literature, the danger of a diminution of profits in this way is very slight. In this particular branch of the second-hand book business the demand for love-stories and "blood-and-thunder" literature is large and steady. Huxley, Tyndall, Emerson, or Swinburne find little favor among the readers and scant ceremony on the shelves, but "Old Cap. Collier" is a stanch favorite, while Gaboriau, Fergus Hume, etc., always command a respectful hearing from the men and boys. The girls favor "The Duchess," Ouida, Mrs. Southworth, and Laura Jean Libbey.

Once in a while some of the yellow-covered "Beadle's Dime Novels" of thirty years ago stray into the place; but they stay there only a short time, as "Snaky Snodgrass, the Sorrowful Scout," and "Painted Pete, the Pottawattomie Prisoner," are quickly dragged away.

SHELVING AND COUNTERS.

Having disposed of the question of the books, we may now consider the shelving. This may be treated as described in the chapter on the Arrangement and Care of Stock in "The Profession of Bookselling," pp. 25–27; on general principles it should not be over seven feet six inches or eight feet high, and the shelves not more than ten inches apart. Seven to seven and a half inches usually give ample width of shelf. For the fiction department the standard of a twelvemo may safely be adopted. The use of wall space only is considered by librarians wasteful, double-face bookcases giving maximum of capacity for a given floor area. A medium shelf length of two feet eight or nine inches will divide up space to advantage. The shelves should be of hard wood, or, if of soft wood, the edges should be stained—preferably to imitate oak—and be varnished. Counters for ordinary use are, as a rule, about forty-two inches high. A counter three feet high, with a desk of six inches superimposed, will also be found thoroughly useful. If to be used sitting down, two feet six inches is a fair average height. Good light on counters and delivery-desk is a most essential point.

DUSTING AND CLEANING.

The library should be kept scrupulously clean and free from dust. Once a year may probably be sufficient to thoroughly clean up a library in order to keep it in good repair. Of course, the daily dusting of the shelves and the weekly couple of hours looking into the corners must not be put aside. Nothing so disgusts patrons as the dusty corners not infrequently found in circulating libraries. The good customers are apt to be eager book-readers, and will take pleasure in prowling around a library looking for some treasure, which generally lies forgotten in some corner. For these the road must be kept clean and inviting. Too much stress cannot be laid on the first principle that should govern all libraries—their entire neatness. Let the bookseller-librarian see to this jealously, and not overlook the annual, or better still, the semi-annual overhauling. A good plan is to close the library, say three days once a year. As Tuesdays, Wednesdays, and Thursdays will be generally found to be dull days, the library might therefore be closed on the evening of Monday and opened Friday morning. The books can then be dusted, freshly covered and labelled, and the shelves thoroughly cleaned, oiled, or painted and varnished. The slow-letting books and duplicate copies that have seen their best days may be weeded out, and either thrown into the waste-paper heap or put aside to give room for fresher stock.

BOOK COVERS.

Before a book, whether it is in a cloth jacket or in paper covers, is loaned, it should be provided with a library cover, on which is to be printed or attached a distinctive label and the rules of the library. A cover, though ignored by some circulating libraries, pays for the outlay in many ways. It keeps the books clean and saves wear, and advertises the bookseller's store as well. The best cover will always be found the cheapest—and this will be one of strong, heavy, dark paper, such as are furnished by P. F. Van Everen and W. B. Harison, both

of New York. Possibly these may cost more than the ordinary light manilla, which gives no wear and soils easily; but experience will prove that the more expensive paper will be worth twice the difference in cost.

A light green, red, or yellow label will probably be found most striking on a dark cover. Whatever the color adopted it should be retained, that it may become a sort of trade mark for the library. On the back, in a panel within an eighth of an inch from the top, should be written in a clear, legible hand, the title of the book, and in the middle, the "call number," that is, the number given to the book in the library catalogue and by which it may be called for. On the side should be affixed the label containing the printed rules and conditions under which the book is loaned. For such a label the following may serve as samples:

THIS BOOK IS THE PROPERTY OF

OLIVER GLEASON'S

CIRCULATING LIBRARY,

236 Genessee Ave.,

GREENPORT, MISSOURI.

BOOK NO.....

Rules of Library.

Any person may become a subscriber by paying — dollars, which will entitle him to the use of books for the term of one year.

Any person not a subscriber may procure books from the Library at 10 cents a week by depositing the value of book.

Any subscriber retaining a book longer than 14 days must pay two cents per day for all overtime.

No subscriber is allowed to take more than one book, or get another while he yet retains one.

No subscriber shall lend any books procured from the Library.

Any book damaged or lost must be paid for by the subscriber.

Wiseman's Library.

48 Main Street, Arbuthnot, Me.

Rent of books: Two cents per day, 10 cents per week.

Books must be returned in the same condition in which they are lent.

Reference may be required.

It is the purpose of this library to keep the latest books always on the shelves. The demands of three patrons are sufficient to add a book to this library.

DATING-SLIP.

Those adopting the charging system, which we shall describe further on, will affix a dating-slip (about 3¼ x 6 inches) at the end of the volume, on which may be printed the following:

This book may be kept

FOURTEEN DAYS.

Please notice the dates below. A fine of TWO CENTS per day will be imposed for every book kept after the latter date.*

Taken Je. 20 Due Jl. 6
Taken O. 21 Due N. 4
Renewed N. 5 Due N. 19

*On the blank portion of the dating-slip should be stamped or written the date on which the book is taken and the date that it is due, also the renewals.

CATALOGUES.

The books chosen, covered, numbered, and shelved may now be catalogued. Whether the catalogue be elaborate and well printed or indifferently made and poorly printed the necessity for having a catalogue will be apparent without much argument. The proprietor of a successful circulating library in a large eastern city once replied to the question whether his experience proved that it was a paying investment to circulate elaborate catalogues: "It is as essential to have printed first-class catalogues for a library as it is to have shelves for the books. Every three years I expend about three hundred dollars on catalogues, and I would not do so if it did not pay me. I get a first-class advertisement into the homes of the best reading people in my neighborhood, and the advantage of it all is, that my advertisement is always there. In this catalogue I have four pages of advertisements booming my stationery and retail book business."

His catalogue, of some 4000 volumes, is a neat twelvemo of about ninety pages, printed from moderately large type on eighty-pound paper. An edition of 5000 copies costs him, he claims, about $300, once every three years. Every fall and spring he distributes about 1000 copies among the residents in the locality of his business. Four of his catalogues he has bound in

good flexible binding for reference in the library. From time to time—perhaps once a year, certainly at a no longer interval—the accessions should be issued as a supplement to the catalogue. The catalogue should be carefully made and condensed so as to bring each title and number within one line. Though this may seem a difficult matter to the beginner, a study of catalogues and a little experience will prove the practicability of such a course.

TERMS OF LOANING.

As to the terms of loaning books, it seems to be that two cents per day or ten cents per week is the average rate. In reckoning the time for which books may be kept, Sundays and holidays are usually included. Whether to let out novels in more than one volume, such, for instance, as "The Prince of India," "Marcella," and "Katharine Lauderdale," at the rate of a single work, or to charge for each volume separately, seems to be a mooted question. The majority seems to favor the latter plan, though others, and especially the older heads of circulating libraries, claim that a work is a work whether in one or in more volumes, and that it should be let out at the one-volume rate. The argument of the other side is that the larger novels take a longer time to read. Therefore each copy of them stays longer out of the library, and the libraries, instead of turning over a small number of copies rapidly, have to buy very large quantities in order to satisfy their customers. Hence, they claim that they ought to get pay for each volume, which on the whole does not seem an unreasonable demand.

Some, at one time or another anxious to offer extra inducements to prospective subscribers, adopt a season-ticket method, but are certain in time to discard it, because such a system leads to abuses, and will be found less remunerative than the daily or weekly rate. There seems, however, to be quite a diversity of opinion in regard to lending books with or without a deposit. The majority of those who have tried both methods we find, as a rule, adhere to the latter, but reserve the right to enforce the deposit rule where parties live at a distance or appear not to be responsible. We suppose that with the best of care some losses will occur; but with ordinary precaution the percentage need not be greater than in other lines of business. The librarian should strictly adhere to the rule to look over the cards of books loaned every week, to make a list of all the delinquent borrowers and to send postals asking immediate return of all books kept out longer than the time specified. After waiting another week a messenger should be sent in search for the books not returned. System and care in this particular will save trouble and loss. The librarian should have a tolerably good acquaintance with his borrowers, and so be able to decide which of them need watching and which do not. Experience will teach that where books are loaned without a deposit, it is not policy to pay high prices for them. Of course, new books must be paid for at regular rates, but very often there can be found in the second-hand book-stores of large cities serviceable books at much less than the cost of new ones. Auction sales, too, should be watched; and exchanges of duplicates and slow-letting books may often be effected to mutual advantage with brother librarians.

CHARGING SYSTEMS.

The great difficulty in selecting a charging system is to find one that will answer all the questions the librarian wishes answered from time to time in regard to his accounts with books and borrowers, and yet one that can be handled quickly and managed by a few persons, possibly by only one person.

At inventory time, the great question is, "Where is No. 813, which is not on the shelves?" and the charging system should answer this. At many other times the inquiry may come up, as call after call for the book, without avail, shows that it is not in its place, or that some one is keeping it out longer than is allowed or that it is temporarily lost.

Another question that has frequently to be answered is, "What or how many books are charged to Mr. or Mrs. —?" And the charging system should answer this, if possible.

It must tell how long books have been out and how much overdue they are, so that fines may be properly assessed. It should show what class of books is most popular, and how all classes compare as to circulation.

With a few exceptions, so far as we have been able to discover, the smaller circulating library, at least, depends upon a hit or miss, or rule-o'-thumb system of keeping track of its books loaned and on its shelves. Some depend upon slips which are filed away. To find anything by means of them is hopeless, and oftener than not even the slip itself cannot be found. The various systems, too, of book-keeping are open to objections, and for these reasons we shall describe here two systems suitable for small libraries—one in which the library keeps all cards, and the other in which the borrower's card is carried and presented each time by the borrower. The former is not suitable—at least it would mean a great deal of trouble—for a library having over 500 borrowers. This will be described first.

When the book has been catalogued, a card (3 x 5 in.) is made from stiff paper, if the library cannot afford book-cards ready-made, on which are inscribed at the top the call-number, the author's surname, and a very brief title, thus:

813					
St	owe				
	Unc	le T	om's	Cab	in

This is the book-card; when a book is in, its card is kept in a tray with those of other books not in use, in the order of the call-numbers.

Every borrower, when admitted to the privileges of the library, has received a card (also 3 x 5 in.) made out like the following, showing his name and address, his number in the library register, and the date of expiration of his privileges:

462			12 / Jan / 94		
John Smith, cor. Brown & Green					
No.		No.		No.	
813	D.5				

These cards must be kept in a tray, in the order of the borrowers' names.

John Smith comes in to get "Uncle Tom's Cabin." He has the number first on his list. The book is found in its place, the book-card taken from its tray, and placed to one side. John Smith's card is then found, and a record made on it in pencil, as shown.

On the strip of paper, called the dating-slip, pasted in the back of the book (see form on page 79), is stamped D/5 in order to remind him when the book was taken, and Mr. Smith can then take his book and go. The rest of the process can be carried out without his assistance. His card will not be put back into the same division of the tray as before, but into another representing borrowers who have books out, and where cards are arranged by the borrowers' numbers. The book-cards receive the following record in pencil:

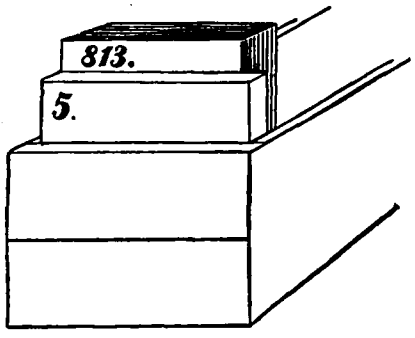
813					
St	owe				
	Unc	le T	om's	Cab	in
462	D.5				

This means that "Uncle Tom's Cabin" was taken out by No. 462 on December 5.

This record can be made from the borrower's card at any time before that is put into the tray representing borrowers with books out; but unless there are several people waiting to be served, it is better to do all the charging at once.

There should be a second tray or box for the book-cards representing books out. When a card is removed from the first tray to this, bearing the proper charge, it should be filed away by date, at the end of the day, the days being sepa-

rated by thin blocks of wood bearing the number of the day in the upper left-hand corner, in very black ink or paint, and in large figures, thus :



Behind the block marked 5 (which should be taller than the card, when both are standing upright) will be placed the book-cards of all books taken out on the 5th, arranged in the order of the call-numbers.

One division of the tray should be used for the cards of books out over time. This division can be subdivided into three or four parts, one for books overdue one week or less, the next for books overdue between one and two weeks, etc.

When John Smith comes in to bring his book back the book-card is first found by means of the date, which appears on the dating-slip. The charge is then cancelled, either by stamping or marking the date of return over the other date, or by punching it with a small punch. From the book-card John Smith's number can be found, and the same cancelling process gone through with on his card. If he does not wish to take out another book, the book-card and book can be laid aside, in case of a rush, and his card looked up later. In that case his card would go back into the first tray again, in alphabetical order. If he wishes another book, the same process is gone through as before. This system answers all possible questions : Is 813 on the shelves? No. Where is it? John Smith has it. How long has it been out? Since Dec. 5. Has John Smith a book? Yes. What book? No. 813. How long has he had it? Since Dec. 5. It prevents the annoyance of lost cards, as the borrower has nothing to do with his card. It prevents also all tampering with the dates on the card. By keeping the book-card at the desk, the librarian can tell if a book is in without going to the shelves.

In the other system to be described, the borrower keeps his own card, and presents it when he comes for a book or brings one back. This relieves the library of the responsibility of identifying the borrower, as the presentation of the card is considered proof sufficient of his right to draw a book. In the village or small town library, identification would be possible without a card, the constituency being so small. The date is then taken either from the dating-slip or his card, the latter is stamped and given back to him, and the book-card can be picked out at leisure by means of the book and its dating-slip. There might be a compromise between these systems, by which the library should retain a borrower's card when he has no book out, keeping such cards in alphabetical order and finding them when needed. By invariably retaining the card in this way, an approximate estimate could be made of the number of cards in use as compared with the number of cards given to applicants.

CARD POCKETS.

Many large libraries keep the book-card in a pocket in the book (see Figure 1), when the book

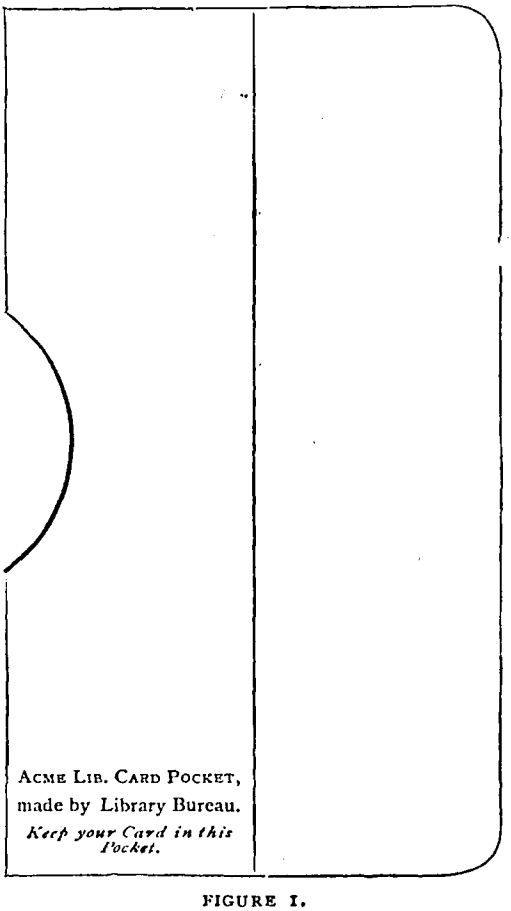


FIGURE 1.

is on the shelves. The pocket serves to hold the borrower's card when the book is out. This system necessitates a visit to the shelves to see if the book is in when called for, and this fact with the work of pasting in pockets and putting cards in and taking them out, makes the method unadvisable for the small library.

A "home-made" book pocket may be made of a piece of good manilla paper 8½ inches

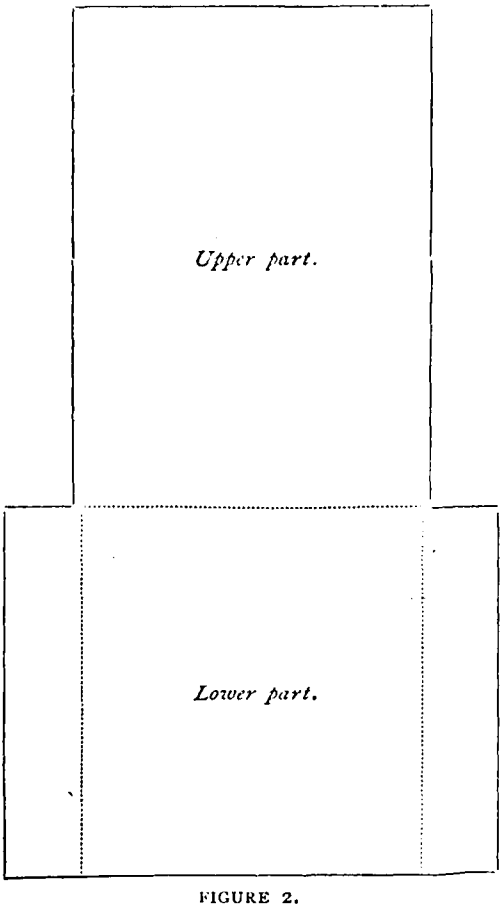


FIGURE 2.

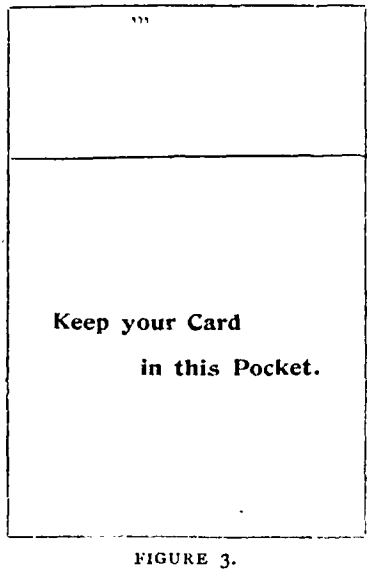


FIGURE 3.

long, of which the lower 3¾ inches must be 4⅜ inches wide and the upper 4¾ inches, 3⅜ inches wide (see Figure 2).

Folding up the lower (3¾ in.) part so as to cover the upper part to within ⅞ of an inch from the top, and then pasting the overlapping (¼ in.) parts back of the upper part, will form a pocket that can then be attached to the inside of the back cover. (See Figure 3.)

The pocket is not protected by patent, and hence may be used by any one who chooses to make it.

There are other systems in which the account is kept by means of the borrower's card only, in which case it is only as the entire charging system is overhauled that an answer can be found to the question, "Where is book 813–S26?" As this is the question most frequently asked no system can be called satisfactory which does not answer it at once and without difficulty.

LISTS OF NEW BOOKS.

Lists of new books should be issued as often as enough of them have been added to the library. These may be prepared by any of the numerous hektographs, mimeographs, or multigraphs now in the market, and should be mailed or distributed to the patrons of the library. In smaller localities these additions might be printed in the local paper in connection with an advertisement of the library. A bulletin-board in the library will also prove useful for posting the new books.

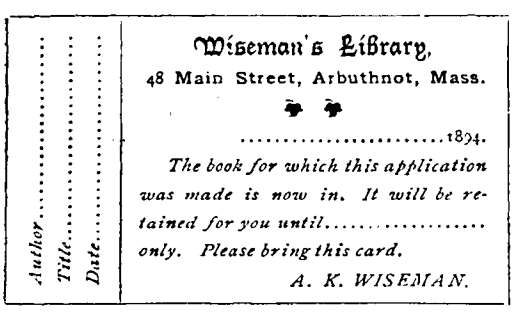
DUPLICATES.

The library should endeavor, as far as possible, to supply the demands of its patrons by purchasing liberally duplicate copies of the popular books, bearing in mind, however, that it is wiser in most cases to buy enough copies to supply the *future* and permanent demand rather than merely for the present. It will be a good plan to buy only one copy of a work, unless it is by a popular writer, in which case it may be necessary to purchase three or more copies. If the demand continues, the number may be advanced at discretion. About once a year these duplicates should be weeded out and thrown into the "bargain" pile, or lists might be prepared and submitted to other circulating libraries for sale or exchange. If such a general understanding could be reached among all the circulating libraries in the country it would, no doubt, often result to mutual advantage, as books that have become dead in one section may be in lively demand in another.

RESERVING BOOKS.

It may sometimes be desirable to reserve books which are out when asked for. The request may be made on a postal-card of the following form:

The applicant, who pays one cent for the card, addresses it to himself, and fills up the


Author.....
Title.....
Date.....

Wiseman's Library,
48 Main Street, Arbuthnot, Mass.

.....1894.

The book for which this application was made is now in. It will be retained for you until..... only. Please bring this card.

A. K. WISEMAN.

blanks with the author's name, the title, and the date. These cards should be filed alphabetically by the authors. The card may also be placed in a cloth case about the size of a 12° book which is put on the shelf where the book belongs, so that as soon as the work in question, or a copy of it, is returned, it is immediately discovered that it is reserved. When a book is returned for which a card is waiting, it is as soon as possible placed in a case for such reserved books, with a slip giving the name of the applicant and date to which it is kept. The applicant's card is then dated, the blank for date to which the book will be kept is filled, and it is mailed to the person for whom the book is reserved. If he fails to make application within the stipulated time, the book is replaced on the shelves, or reserved for the next applicant, if there is one.

COUNTER WORK.

In large libraries the rule of first come first served should be somewhat strictly adhered to. Borrowers should be requested, unless some special book alone is wanted, to make up lists of at least six books. The librarian may then begin at the top of the list and give out the first book on the list which is found on the shelf. In order to facilitate waiting on the borrowers the rule should be established that persons taking the trouble to make out lists should be waited upon before those who have no lists. It not only makes the work of the librarian and his assistant unnecessarily wearisome, but causes delay and annoyance to many people, if, when several are waiting for books, an attendant goes to see if a certain book is on the shelf, and on saying that it is not in, is asked to see if some other certain book is in, and so on for perhaps half a dozen books.

The usefulness of a library depends to a very large extent upon the intelligence and efficiency of the counter assistants. Whatever qualities in an assistant make it possible to meet the wants of the public in the quickest and easiest way, are desirable qualities for an assistant to have. A good memory; a wide knowledge of books and authors; promptness and accuracy; systematic habits; industry; unfailing enthusiasm in the work; and, not least of all, a patient courtesy, are all desirable in library assistants, and especially desirable in the assistants at the counter. Such persons should under no circumstances lose control of their temper, or suffer themselves to contract habits of abrupt and dictatorial manners or speech, and should spare no pains, consistent with duty to other borrowers, in assisting a person to find what he wants. No matter how insulting either in word or manner a borrower may be, the attendant has no right to retaliate, but should keep cool and collected, and be respectful in manner and speech. However much the few may abuse the privilege of their position in relation to shopkeepers and their assistants the great majority of people will appreciate an unflagging courtesy of manner and language.

Counter work involves necessarily the possibility of numerous errors. Where names and numbers are to be copied, and where a great many separate articles are to be handled in the course of a day, it is almost impossible to avoid mistakes. The aim should be to reduce such mistakes to the least possible number. There should be in counter assistants a studied and persistent attempt to cultivate such systematic habits as will conduce to that result.

First of all there should be cultivated the ability to write a legible hand and to make one's figures so plain that no one can possibly misread them. The mistake in copying a name or a figure my lead to much confusion. For example, if an attendant in charging a book writes 276 instead of 296, mistaking the 9 for a 7, it may lead to considerable trouble. For if 296 does not return the book and a notice for a book overdue is sent, the notice will be sent to 276, who may have no book out on his card, and who, if he pays any attention to the notice sent him, is obliged to come to the library to see what the notice means. If, however, as may be the case, he pays no attention to the notice sent him, and if, at the same time, 296 does not return the book, another notice of a book overdue may be sent to 276. If he pays no attention to that notice a special messenger may be sent to him, and then for the first time the library force learn that 276 has no book, and that the library has only the slightest clue to the real borrower—for who can tell which figure of the 276 is wrong, or what the right number of the real borrower is?

Secondly, a counter assistant should cultivate the habit of doing one thing at a time. As far as possible never leave anything unfinished. If this is unavoidable, the work in hand should be left with such clear indications of its condition that any other member of the force can

take it up and finish it. In this way a good deal of time and confusion will frequently be saved at the cost of a very little trouble.

Third, learn to be systematic. The end and aim of every system is order and economy; to keep apart things that ought to be apart and to keep together things that ought to be together. For example, in looking up charges two things are aimed at: to see that the right charge gets into the right book or on the right card, and above all, that no book gets back to the shelf without its charge being looked up. Here a system is exceedingly important. The assistant should devise some method by which it would be difficult, if not impossible, for a book from among those whose charges have not been looked up to get among those whose charges have been looked up. It is well to have all books not looked up put one side of a person and those looked up on the other side, and then, with ordinary care and attention, it would seem extremely unlikely that a book should get back to its place on the shelves with no book-card in it.

Fourthly, cultivate the habit of close attention to business. Attention, the psychologists tell us, is the source of memory, and a good memory is of the utmost importance to a counter attendant. At any moment a person may step to the counter, and ask, "Have you such or such a book?" It is of great advantage, both in saving time and for the moral impression on a person asking such a question, to be able to answer promptly "yes" or "no." Of course, one cannot remember thousands of books, but it is remarkable how many a person can manage to remember. And it assists one very greatly to remember a book if one looks at it carefully, reads the title-page or a part of it, looks at one or two pictures in it if it be illustrated, or notices how it looks on the shelf. After a while one is surprised to find how quickly and accurately a book for which there has been no call for weeks will spring into one's visual memory. A little close attention to the spelling or looks of a name, or its similarity or contrast to some well-known name, will aid the memory greatly in recalling names of authors or even of important articles.

LENDING PERIODICALS.

Magazines are attractive to all readers. Young people especially find the bright miscellany and many pictures of the current periodicals to their liking, and a good way to attract these young readers to a circulating library is by the display and lending of the leading juvenile magazines and such periodicals as *Harper's Weekly* and *Bazar*, *Life*, *Judge*, *Puck*, the *Illustrated American* and their congeners. As to the popular monthlies, they win all ages and all classes, and their circulation will undoubtedly add to the popularity of the library. It is through the medium of the magazines that the best general literature of the time—the best fiction, the best poetry, the best essays, and the best popular presentations of modern science—are brought before the public, and the foresighted custodian of a circulating library cannot afford to ignore them.

Having, then, decided to include magazines among the stock of the circulating library, it is necessary to consider how their circulation shall be conducted. Periodicals are issued from most libraries as if they were books, though generally for a shorter period—usually for three days—and without the privilege of renewal. The details of their issue and return are therefore similar to those relating to the circulation of books. For purposes of circulation, it is desirable that each magazine be put in a binder made for the purpose, to keep it clean and intact, and also to distinguish it as the property of the library. There are many different styles of magazine binders, none of which are wholly free from objection. Really durable binders, made of flexible material, are very expensive, and their flexibility detracts from their power of standing hard usage. A satisfactory binder, used by the Public Library of Denver, is made with sides of stiff tar-board, a little larger than the magazine to be put into it, covered with heavy, glossy, dark brown cloth. The back is of leather, and along the centre of the back, which is reinforced with a piece of tar-board about half an inch in width, three eyelets are inserted, one in the centre and one about halfway towards each end. Through these eyelets the magazine is laced-in through the centre of its back between sections, not perforating any of the holes, with a flat leather shoe-string. By this method no holes need be made in the magazines, which are thus left intact for future binding. Any lettering desired—generally the name of the library—may be stamped on the front side of the cover. In the front cover, near the top, a horizontal slot or hole is cut, about half an inch wide and three inches long. Over this, on the inside of the cover, may be pasted a piece of stout white paper, and on this from the outside can be written the name and date of the magazine within. This device allows any cover to be used on any magazine it will fit, and permits the ready changing of the labels, if desired, giving the proper dates of the magazines from month to month.

The circulation of bound volumes of magazines is the rule in most libraries, and these volumes are always in popular demand. For these, any stout leather binding that will stand wear is satisfactory.

RE-BINDING.

Re-binding books is of no small importance to the librarian, and therefore calls for special consideration. In presenting the memoranda which follow we have probably exceeded the scope of this chapter; but it was thought expedient to treat the subject as fully as possible in this place, so as to make the information suffice for the manager of a circulating library as well as for the bookseller who may be called upon to attend to special binding for his patrons.

Bookbinding, primarily, is the art of connecting together, in a convenient and durable form, the several parts of a book. The chief requisites of a well-bound book are strength, solidity, with as much flexibility (that is, of the back, not the boards) as possible, and lastly, decoration.

Bookbinding is a craft distinct in itself, and is divided into four departments, of "preparing," "forwarding," "covering," and "finishing," and in these departments there are many subdivisions of labor.

A number of pages of a book are printed on one piece of paper, which is called a "sheet." These sheets, after coming from the printing-press, are thoroughly dried and smoothed, and then transferred in that shape to the binder, who treats them much as follows: The first operation is to fold the sheets so that the different pages fall in their numerical order, the folios directly one upon the other, so that after the sheets are trimmed the margins are equal throughout the book. The proper binding of the book greatly depends upon the accuracy with which the folding is done. Machines performing this operation with considerable success have from time to time been introduced, but folding, especially for the better class of books, is still done by hand, the work being performed chiefly by girls. To reiterate: folding is a matter that should be as carefully looked after as any other detail, because upon it depend equal margins and squareness of page. Books that have been bound and cut would often be worse by refolding, and as a general rule they are let alone.

As the librarian and bookseller generally give to the bookbinder work that is already folded, it must be pulled to pieces, section by section, and every thread and particle of old glue removed. This must be done carefully so as not to injure the backs. Before this is done every book must be carefully collated, page by page; its title, preface, and list of contents examined; if an illustrated book, every plate checked by its list and all single leaves and pictures securely pasted in. In pasting in leaves and pictures the paste should not be tipped on with the finger, but with the brush on the pasting-board, and with a piece of waste-paper over the leaf or picture, the required distance from the edge to be pasted, so that the paste is evenly distributed in a straight line. If the illustrations are on thick paper they should be guarded with jaconet on both sides; if on moderately thin paper on one side will suffice. The jaconet should then, to insure the free opening up of the illustration to the back of the book, be brought round the sheet, or section of the sheet, to avoid the pasting of the illustration to the leaf it backs or faces. This will insure flexibility and free opening. Plates should be trimmed or cut to the proper size before being placed in the book, and maps that are to be folded must be put on guards. By mounting a map on a guard the size of the page, it may be kept open on the table beside the book, which may be opened at any part without concealing the map; by this method the map will remain convenient for constant reference. This is technically called "throwing out" a map. The map should be mounted on the finest linen, as it takes up the least room in the thickness of the book. For all folded maps and plates a corresponding thickness must be placed in the backs where the maps or plates go, or the fore-edge will be thicker than the backs. All torn and stained pages should be carefully and thoroughly repaired and washed. The binder should be cautioned not to bind books from which either title-page, leaves, or pictures are missing, except by special instruction. After leaves and pictures are pasted in, the collating may proceed according to their signatures, 1 2, 3, etc., or A, B, C, AA, A^1, Aa, etc., which are printed on the bottom of the first page of each sheet. The letters J, V, and W are not often used.

The sheets so made up are next beaten and pressed. To facilitate this process, the illustrations or maps, if any, are removed. If the volume has been bound in regular form or with the board covers, the lip or joint at the back into which the board of the cover sets must be laid in sections on an iron and hammered down flat to its original shape with the beating-hammer. Many volumes bound a hundred years ago or longer have large notches cut in the back for the twine bands; these notches should be repaired if the volume is required in best binding. Old-fashioned beating with a hammer has been largely superseded by rolling-machines and hydraulic presses which are relied upon for compressing the sheets without their undergoing the beating or rolling processes. For case-work these mechanical appliances will, as a rule, suffice, but for the permanent solidity of a volume, beating is indispensable. A spongy book is never satisfactory. If the impression of the types is heavy, so that the paper around

the printed matter has two or three times the thickness of the rest of the page, the leaves should be damped and pressed in smooth boards, for no book can be made solid with such an impression. Very often the impression of the types has stretched the centre of the page somewhat, the margins having received no impression, which confines the stretch to the centre and causes the cockling that is always observed in old books. This renders it necessary that the margins be equally stretched by the hammer to give freedom to the swell. The first operation is commenced by shaking the volume upon a solid block of stone or iron by the back and head, so as to make the whole even and facilitate the division of it into as many equal parts, which are called "sections," or "beatings," as may be judged necessary according to the thickness and other circumstances. The workman takes a "section" in his left hand, and with a hammer of twelve or fourteen pounds weight in his right, brings successive blows on the sheets as they are held on the stone, shifting the sheets at every blow. When every part of a section has been well beaten on one side, the section is then turned, and the like proceeding gone through. To avoid "set-off" (that is, a transfer of the printing ink from one side of the page to its opposite neighbor) in a newly printed book, it must either be interleaved with a soft white paper which will receive all the ink set off, or it must be beaten only on the margins; but old printed books should be beaten all over the page. After this process the book is divided into parts according to the thickness of the book; each part is then placed between smooth boards, metal plates, or pieces of sole leather, and pressed in a screw or hydraulic press. Frequently it is necessary to repeat this operation of pressing. Rolling, we believe, is not generally used in extra binding. The chief objections to the rolling-machine are the liabilities to cause a set-off by the friction produced by passing between the rollers; and the bow-like appearance which they give the book—a serious cause of annoyance to the forwarder, whose skill and care often are insufficient to remedy this evil. When the volume is taken out of the press every leaf should be flat, and the volume should be as solid as a brick, provided the paper is of proper quality. The importance of careful beating and pressing will be better understood when it is borne in mind that unless a certain solidity is obtained a book will never retain its shape.

After the book has been sufficiently pressed it will be necessary again to collate it, to correct any disarrangement that may have taken place during the beating and pressing. The half title, the full title, the dedication, the preface, the list of contents, the list of illustrations—should precede the text in the order named; then the text, and lastly the index, if any. The illustrations must be checked off by the list, and face the required pages. When the illustrations are printed lengthways of the book they should be placed uniformly, preferably so that the title runs from bottom to top of page. Placing this class of illustrations both ways, as practised by some printers, should be corrected. When so placed the reader, to view them, has to turn the volume now from left to right and then from right to left, which, if the volume is large or bulky, is an annoying labor. A few argue that the title or reading on the plate should always go to the fore-edge; but it seems reasonable that it is of greater importance to give a convenient view of the illustration rather than of its title. Lastly, the sheets should be collated by the signature marks from beginning to end.

We now come to what must be considered the most important work upon the book, namely, the sewing of it, because on this depends not only its strength, but also its shape and manner of opening. Strength and flexibility—somewhat opposing elements—are the principles involved. There are various methods for sewing books that are to be bound permanently, viz.: (1) By sawing in and sewing on cords let into the grooves left by the saw. (2) By sewing on raised cords that stand out from the backs, or, as it is called in the trade, "flexible." This is the oldest method employed by bookbinders, and for Bibles, dictionaries, and all books intended to lie open perfectly flat, is undoubtedly the best. (3) By sewing on tape or parchment instead of the cord, and whipstitching, which is generally confined to books filled with plates, and all books composed of single leaves.

After the book has finally been collated the head, and back, edges of the section are now knocked even, that is, they are brought to an even surface, and the book is ready for the process, technically known as "marking up." This consists in spacing out, and marking upon the back, the position of the cords upon which the book is to be sewn. If the book is to have an open or spring back it is marked and carefully sawed into, about one-sixteenth of an inch deep, or to fit the cords used for each band, and also about one-half inch from the top and three-fourths of an inch from the bottom for the kettle-stitch, which are chain-stitches, at each end. All volumes up to the octavo should be sewed on at least three bands or cords; quartos and larger volumes on four or more bands. But if the book is to be sewed flexible, or on raised bands, with what is known to the trade as a "tight back," it is marked with a straight edge and pencil after dividing off the back carefully and in proper proportion for the bands, and

sawing in for the kettle-stitches. If the book is to be sewed on parchment or tapes, then it is barely scored with the hand just the width of tape used, and sawed in the usual manner for the kettle-stitches. The size of the book must determine the thickness of the cord, as the larger the book the stronger and thicker must be the cord, which is known by the size of the book, as 12mo, 8vo, 4to cord.

In "flexible" or "raised band" books the first and last sections have a narrow strip of cloth pasted along the outside of the backs, and the workman then proceeds by opening the first section against the bands and inserting the needle through the kettle-stitch hole at the right and passing it along to the left of the nearest band with the left hand (which has opened the sheet at the centre) and forcing it through the paper at that point. The needle is now taken by the right hand and forced back again at the right side of the band, thus forming a complete circle around the band. This is repeated for each band and the needle brought out at the left kettle-stitch. Another sheet is placed on and the needle enters the left kettle-stitch hole and the process continued to the right end, when the thread is fastened by a knot to the end which has been left hanging from the point where first introduced into the section. The third section is then sewn on like the former ones; but when the thread is taken out by the kettle stitch hole the needle is thrust between the first and second sheets and is drawn around the thread which passes from one kettle-hole to the other, thereby fastening the sheets by a sort of chain-stitch: indeed, the term, kettle-stitch, as Mr. Zaehnsdorf suggests, is probably a corruption of catch-up stitch. A book must be sewn by a continuous length of thread; but the bulk and numbers of the sections usually necessitate the use of two or more pieces joined together which must be done carefully and nicely; when all the sections have been sewn, the end of the thread must be properly secured at the last kettle-stitch hole. The thread must be drawn tightly at each band and fastened tightly at each kettle-stitch or the sheet will work loose and shift. Some binders prefer silk for sewing flexible work, as it is stronger and more pliable, also making less swelling than linen thread of equal strength. The thread must agree in thickness with the thickness of the signature, because if the thread is too thick the swelling produced will make it impossible to get a proper round or shape to the back.

English binders, on account of the hard paper used in modern books, usually overcast the first and last sections; that is, they sew them over as if they were single sheets. Sections treated in this way are afterwards pasted up, or secured with paste, by the edges of their backs to the next sections. But this method is greatly to be deprecated; for when these sections break away, which invariably happens, if the paper be hard, and the book be much used, they are so damaged that they require to be mounted upon guards if the book be re-bound.

In sewing a book round single cords, the method is similar to that already described, except that the thread makes a complete circle round one instead of two cords. In ordinary sewing, a series of grooves is cut with a saw across the back of the book in which the cords are imbedded (technically termed "sunk-bands"), so that the needle and thread, after being inserted at the kettle-stitch hole at the head of the section, are passed in a direct line, within the fold of the sheet and without the back of the cords, to the kettle-stitch hole at the tail. In other particulars this kind of sewing does not differ from that of sewing round the cords; but neither fine nor old books should be sewn in this manner, as the sections are always more or less damaged by the saw in the process. When the book is sewed it is taken from the "sewing-press" (which consists of a bed, two screws, and a beam or cross-bar round which are fastened five or more cords, called "lay cords"), the cords cut off to within three inches of the leaves, and is now ready for the forwarder, so-called probably because he takes the book along a stage farther.

Forwarding is literally the forming or shaping of the book. The fundamental principle involved is trueness. The operations are pasting up, attaching the end papers, trimming, gluing up, rounding and backing, and squaring and lacing-in of the boards. The forwarder's work begins by jogging the books perfectly at head and back on an iron or smooth stone, and hammering the book along the back to make it perfectly even and to take out all unnecessary swelling. This process requires good judgment on the part of the workman, as on it depends in great degree the future shape of the volume. The work may be done hurriedly, if not carelessly, and the book will then always have an unshapely appearance. The cords are now pulled tight and the first and last sheet, or signature, pasted to its neighbor; that is, "pasted up," or "pasted down"—the process is called by both terms.

The selection of suitable end papers or inside linings has always been a difficult question of taste and judgment. In determining the question it must be remembered that the lining is the inside finish to the cover, the first attraction on opening it. It should, therefore, be in harmony with the cover—not necessarily be similar

in tint or richness, but be either in consonance or agreeable contrast.

The French often select for the insides of their handsome bindings, moiré silk; but this does not as a rule work well with leather, and seems to pander to an effeminate rather than to a book lover's taste. In their more costly bindings the French adopt the *doublé* style, which is leather inside the board, similar in quality, though different in color, to the outside. This leads to expensive ornamentation and only half solves the question, leaving the selection of the fly leaf a matter still to be determined. In their ordinary library bindings they use marbled paper. Crimson, lavender and violet tinted surface papers were very much used by Mackenzie, Lewis and other English binders during the time of Dibdin, who endorsed their use; but time has condemned them—they show the stain of grease from the turning-in leather and from the fading of the colors. Marbled paper does not show the stains of grease and paste, and is more durable in color than the tinted paper. Unfortunately the bad taste of the marblers and the careless judgment of binders in selection have created a just distaste for marbled paper; but its suitableness is established by the use of centuries. It resists the stains of grease and paste, and its colors are well-nigh unfading. It is true it lacks the richness necessary for a very richly decorated binding. In such case there is nothing left but to adopt the *doublé* style. In general bindings marbled paper is to be favored; it should be paper of the very best quality, and marbled in good taste, the color either in consonance with or in agreeable contrast to the color of the cover.

If the books are heavy or large they should have "joints" of either bookbinder's cloth or of leather of the same color as the leather with which the book is to be covered. Morocco is mostly used for the leather joints. If the joints are to be of cloth it may be added either when the ends are being put on, or when the book is ready for pasting down. Morocco joints are usually put in after the book is covered, but it is preferable that if joints of any kind are to go in the book that they should be put in at the same time as the ends. Care should be taken that the ends are quite dry after being made before attaching them, or the dampness will affect the beginning and the end of the book and cause the first few leaves to wrinkle.

When the ends are quite dry the slips should be unravelled and scraped, a bodkin being used for the unravelling and the back of a knife for the scraping. The object of this is, that they may with greater ease be passed through the holes of the mill board, and the bulk of the cord be more evenly distributed and beaten down, so as not to be seen after the book has been covered. Many binders cut away the slip entirely in order that the work may look better. This should, however, be discouraged; with very large and heavy books it is better to allow the bulk of the cord to be seen than to sacrifice strength. To a certain extent this may be avoided by cutting a small portion of the mill board away to allow the cord to lodge in.

There is another way of putting on end papers; that is, to sew the ends on when sewing the book. The paper is folded at the back with a small fold, the sheet placed in the fold, and the whole sewn through. It is at once apparent that under no circumstances can there be any strain on the ends, and that there is hardly any possibility of the end breaking away from the sheets. For books subjected to very hard wear (especially the books in a lending library) this method of placing the ends is by far the best.

The end papers having been disposed of, the book is ready to be trimmed. If the book is to be uncut or have a gilt top, the rough edges are taken away with a very sharp knife or shears. The object of this operation is to make the edges true; the amount taken off must be only the rough and dirty edges, the book being thus left as large as possible. The French rasp the edges, but this method has not only the disadvantage of showing all the marks of the rasp, but also of leaving a roughness which catches and retains the dust in proportion to the soft or hard qualities of the paper.

The book may now be glued up. Hot thin glue must be applied to the back and well rubbed into the sections, the overplus being taken off again with the brush. The Germans rub the glue into the back with the back of a hammer and take away the surplus with the brush; this is certainly better than using shavings, as is the custom among some English and American binders. The back must not be allowed to get too dry before it is rounded, but it should also not be wet, as the latter is worse than letting it go too dry. The book should be left for an hour, or till it no longer feels sticky to the touch, but still retains its flexibility. A flexible bound book should first be rounded, a backing board being used to bring the sheets round instead of a hammer, then the back glued, and a piece of tape tied round the book to prevent its going back flat. Books that are glued up should be allowed to dry naturally, as all artificial heat in drying (in any process of bookbinding, for that matter) is injurious to the work.

The word "rounding" applies to the back of the book and is preliminary to backing. This must be done true, otherwise when the fore-edge is cut the concave of that edge will

be untrue, and nothing can be more annoying than to see books lopsided, pig-backed, and with sundry other ailments inherent to cheap bookbinding. The operation of rounding is performed with a hammer, the book being laid on the press before the workman. The beating must be even, so that when the back is completed it should be about a third of a circle. In olden times they were almost flat. They were not rounded as now done, but the swelling caused by the thread used made quite enough rounding when put in the press for rounding.

Flat backs have a certain charm about them; the more so if in other respects they are properly forwarded; but the theory, according to Joseph W. Zaehnsdorf, "is altogether averse to practical binding." He says: "I have always been given to understand that we round our books in order to counteract the tendency of a book to sink in and assume a convex back. Any old well-used book bound with a flat back will show this defect at once."

The "backing" of the volume, which is the spreading of the back with a hammer to form grooves for the boards and joints for the book, must be exactly true. The proper formation of these joints causes the book to open evenly and not like a door crookedly hinged.

The mill boards must be accurately squared if the volume is to stand erect. When the books are very thick, two boards must be pasted together, not only to get the proper thickness, but for strength, for a "made" board is always stronger than a single one. If a board has to be made, a thick and a somewhat thinner board should be fastened together with paste. When placing "made" boards to the book the thinner one should always be next the book. It may be taken as a general rule that a thin board when pasted will always draw a thicker one. The boards having been squared, they are to be attached to the book by lacing the ends of the cord through holes made in the board. The lacing in must be done carefully, and the slips well hammered down, as any projection will be seen with great distinctness when the book is covered. The volume is then to be placed in the standing press for at least twenty-four hours to set solidly the new form it has assumed. While in the press the back is soaked with paste and all the refuse or outside glue removed with a piece of wood or iron called a "cleaning-off stick" (one of wood is preferable), rendering it more flexible. If the book is a very thick one, a piece of thin calico may be pasted on the back and allowed to dry, the surplus being cut off afterwards. In flexible work care must be taken that the "cleaning-off stick" is not forced too hard against the bands, or the thread being moist will break, or the paper being wet will tear, or the bands may become shifted.

When the volume has been pressed enough, (a day's pressing is none too much,) it is ready for cutting. Most books are cut at the "tops," "tail," and on the "fore-edge." The book is put in a press and cut with a knife-edged instrument, known as a plough. The shortest sheet must be the gauge of the entire book. If a book is uncut, except at the top, the book has the advantage of broader margins, and can be trimmed when rebound with less damage to it. Most books are cut, but the best class of books should be uncut, when conditions will allow. If an extreme raw edge is not desirable, it can be slightly shaved. Binders must be cautioned in the use of the knife, and instructed to preserve the widest possible, margins. The top should be gilded in the best class of work, as a protection from dust and as a suitable finish. The burnished top is recommended as a substitute for gilding, which in job work, for circulating and other libraries, is too expensive, costing something like 15 cents per top. By pressing the leaves firmly together and polishing the top as if it were to be gilded, almost the same protection from dust is secured at only a trifling expense. At the periodical cleaning, these burnished tops can be dusted much more quickly and safely, for it is difficult for the dust to find its way down between the leaves.

A head-band is the silk or cotton ornament worked at the ends so as to make the back even with the squares. The head-band at the top and bottom of a good book should be worked in silk by hand, and fastened to the kettle-stitch. These head-bands are frequently machine made, pasted to the back, and serve mainly an ornamental purpose. Vellum from old ledgers and other vellum-bound books, or catgut, is a strong and durable material in which to work the head-band. Striped calico is generally used for cheaper grades of books. In early times the head-band was twisted as the book was sewn, and formed additional strength by being laced into the wooden boards then used. After the head-band has been put on or worked, the book is to be "lined up," or "made ready" for covering.

The stock or material used by bookbinders in the covering of books consists of paper, cloth or leather. Paper is very little used except in temporary covers for pamphlets or in cheap jackets for books intended to be bound again. However, paper sides, while two or three cents cheaper, are thought to wear as long, certainly more smoothly, as cloth sides often fray out at the edges, and when wet, blister in patches. The paper is also more convenient

for putting on outside labels, and can be replaced more readily, if soiled. It has a further advantage in slipping more easily into a full shelf, the friction being less than with cloth.

Cloth is used in larger quantities than any other material, as it can be worked easily and quickly and takes the embossing and gilding in such a manner as to please the eye of the general public. In fact, some of the combinations sent out by our large publishers are very creditable specimens of the art and show exquisite taste in the general treatment.*

Unfaced, or rather unsized, buckram has been recommended as a desirable substitute for the ordinary binder's cloth, but those who have used it to any extent find that it is hard to work on a book, since it takes both glue and gold badly even when the glossy side has been removed with a wet sponge, and on exposure becomes brittle and is liable to soil and fade like any cloth book. Those who at first used buckram discarded it for duck, which seems to answer the purpose better, being cheaper and possessing all the requirements, for a strong, cheap binding, suitable for circulating libraries, over-size books in little use, maps and newspapers. Duck, also, though it is said to "wear like iron," is rough to handle, and will not take gold lettering well. With very large and heavy volumes, as the friction of duck is great, it is always a good plan to bind in half duck, with paper sides, for reasons referred to above in speaking of paper sides. Cloth or canvas will prove more lasting than most other materials, with the exception possibly of vellum or the better grades of levant morocco.

Sheepskin is probably employed more extensively in binding than any other leather; but every book-lover abhors it when he sees it in its undisguised form. Sheep, besides soiling easily, is not strong, lacks solidity and durability, and is reduced to a powder (sometimes occasioning explosions) by the action of heat and gas. Sheep when split is called skiver and can, of course, only be used on very thin books; but even here cloth will answer much better if the book is not worth a morocco binding. Roan is sheep stamped in imitation of straight-grained and pebbled morocco, and will stand the effects neither of usage nor of time. Very much that passes for morocco is nothing more than sheep dyed. A facsimile of the grain or pebble of the morocco is obtained by taking a plaster impression from a goat-skin (morocco), from which a plate is made; and, by means of this plate, sheep-skins are turned into goat-skins. It requires some expert skill to detect the counterfeit from the real. In the whole sheep-skins thus counterfeited the impression of the plate is left on the margin of the skin. The binder has his tests. He crushes the morocco in his hand, and abrades the pebbled surface with his thumb-nail and gets indications that are evidences of genuineness.

Calfskin, though one cannot find fault with its use in private collections, as it is certainly one of the handsomest bindings, must be condemned as worthless for library purposes. It gives a book a fine finish, but for purposes of utility it is to be avoided. Even for private collections polished calf or tree marbled calf is not to be generally recommended, as the covers of books so bound are liable to warp and show scratching and rubbing. Law calf is undressed calf. The German and French calfskins are the best, as they are procured from better animals, and are cured in a superior manner.

Russia seems to be cow hide, not buffalo hide, as used to be supposed. It is of the same nature as calfskin, liable to crack; in fact, it is more brittle than English calf, and its red color fades very quickly. It has nothing but its scent to recommend it, and, as has been definitely proven, it certainly has not the quality to resist insects. Much better than genuine Russia is its imitation, American Russia, or "buffing," as it is called, when split quite thin. It is also made from cowhide and is a good strong leather for binding. However, it is a question whether cowhide, unless it be of the very best quality, has much durability when exposed to heat and gas.

All pig-skin which is now in the market has a handsome finish and a grain quite as ornamental as morocco. It is, however, by no means a cheap material, and is rather intractable, requiring careful skiving to make it look well on a book. It also shows a tendency to harden and become brittle if not handled often; and, as it is suspected of mildewing and engendering mildew in other books, it is not wise to bind in it for general use. It seems a very good material for table books, such as dictionaries, catalogues, etc., as it will stand the roughest usage without scratching or becoming shabby.

No skin, however, for fine binding, is equal to that of the goat. Webster says that morocco is chiefly from the goat, though a cheaper kind is made from sheep; and a

* The fashion of binding books in cloth was, according to a writer in *Notes and Queries*, the "invention of Mr. R. E. Lawson, of Stanhope Street, Blackfriars, formerly in the employ of Mr. Charles Sully, and the first book bound in cloth was a manuscript volume of music, which was subsequently purchased by Alfred Herbert, the marine artist. On this volume being shown to Mr. Pickering, who was at that time (1823) printing a diamond edition of the classics, he thought the material would be admirably adapted for the covers of his work. The cloth was purchased at the corner of Wilderness Row, St. John Street, and five hundred copies of the diamond classics were covered by Mr. Lawson with glue."

similar definition is given in Stormonth's new dictionary. These definitions are misleading; morocco is goat-skin and goat-skin only; sheep-skin is used only for an imitation. The difference existing in the ordinary Turkey morocco, so called from the pebble grain which it takes, and to distinguish it from the smooth and straight-grained morocco that was in use before its introduction, is simply a difference in the skins of the animal, the grain, stoutness, and quality depending on the local characteristics of the breeds.

Morocco has a long, tough texture by nature, and is tanned without aid of chemicals, and so will stand not only hard and constant use but will resist far better than any other leather the corroding influences of heat, foul air and gas. But moroccos vary greatly in price, and are imitated in very many ways, so one must always watch, not only to get the best morocco, but to get morocco at all. It is said that only the best morocco should be used. This is not strictly true. It would be more advisable to get the best for the purpose intended. The best morocco is levant, which is not only the handsomest but will outlast all others. Still, the use of it in a library is an extravagance, because while it costs from 25 to 50 per cent. more than the so-called "Haussman skin," its endurance is but little better. There is no saving of labor to be effected by its use, since binders class it as fancy work and charge a fancy price for it.

The morocco which is best suited for library work is the grade known in the market as "genuine morocco." All this grade of leather is good for one kind or another of work, but in the majority of cases the leather which costs the highest price is the most enduring and the cheapest. The cheaper grades of "genuine morocco" are not only thinner but smaller skins, and can be used to advantage only on small work and on books having but moderate use. In cost this leather is about the same as the best Persian, or bastard, morocco, but for ordinary purposes it is to be preferred to it.

Persian in its substance is as strong as goat-skin and resists tearing, but on the surface it is tender like sheep and shows many imperfections. There seems to be but little use for Persian, as only the better quality can be trusted, and this overlaps in price the grades of "genuine morocco." Librarians in this country have given it a trial and report it unsatisfactory, though in England the circulating libraries like Mudie's and Smith's use a great deal of it. Persian is a good-looking leather, and wears quite well. It is, however, more apt to fade than "genuine morocco," and on exposure to heat it becomes hard and brittle. The lighter shades of it are apt to streak and scratch, so that the darker shades only are commonly in the market.

The so-called imitation of French and German moroccos is not much used in this country for library binding. While it is a fact that this leather is made from sheep-skin, yet it is so well tanned that it will wear only a trifle poorer than Persian, and European binders do not hesitate to advertise and use it by name.

Another imitation of morocco made from the Persian sheep is known as "bock." It is a bad leather, giving scarcely better wear than good roan, and is a dangerous imitation, being often hard to distinguish from morocco when fresh on a book. A case is known where a binder informed a customer that "bock" and morocco were the same thing, and persuaded him to make out specifications for "bock or morocco." Other imitation moroccos are often made from common sheepskin and from buffing, but they are not hard to detect.

Some imitations of morocco are so finely wrought that when they are well worked upon the book a thorough knowledge of leather is necessary to detect them. Such imitations are preferable to real morocco when the genuine article has been burnt in the coloring process.* Good morocco should have a uniform firmness of grain, not soft or spongy, or too harsh to the touch, with the feeling of being scorched. Of course the bookseller or librarian is left very much at the mercy of his binder as to whether he gets genuine goat or sheep skin, and for this reason, again, should be very careful in the selection of an honest man.

To obtain crushed leather, the skin is first fitted to the book, and then the book is placed between silver plates, and the whole is placed in a press. The pebble by this means becomes flattened, and presents a more finished surface.

In binding in leather it is well to avoid both the very light shades, which are most expensive and will not keep clean, and the very dark, especially the black and the very dark green, which are tender. Binders prefer the blacks, but only because they are easy to match and can often be bought lower than other shades. Skins which are failures in lighter shades are often dyed black, and this tends to rot the fibre of the leather. The best colors for wear are the lighter browns, greens, olives, cochineal red, blue and maroon.

*The modern methods of tanning do not give us leather as durable in itself for bookbinding purposes as was the leather tanned by the old processes, which processes lasted from three months to two years. The Turkish goat-skins are still the best in use though expensive. The sulphur found in the leather used in library bindings is attributed to the sulphide of sodium used in tanning, as described in "Ure's Dictionary," Supplement of 1878.

As between tight back and loose back, the testimony is strongly in favor of the former for a hard-worked library, while the latter is much more commonly used. In a tight back, the leather, being fastened to the back, forms part of the book itself, binding it close at every point, and acting as a hinge joint at each place where the book is opened. In a loose back, the leather is hardly more than a connection between the boards, the first linings being the only support to the back. Hence, at the joint where the bands are seen on the edge of the board, there is a constant strain which must result in breaking the cord if the book is in frequent use. Unless a tight back is well bound, it will not open as well as a loose back, but if the work is well done the difference between them in this respect is not worth mentioning. A loose back is better-looking, especially when fixed out with false raised bands, but as these bands add nothing to the strength of the book, and may often weaken it, their use ought not to be advised. Mr. William Matthews, in his admirable treatise, "Modern Bookbinding Practically Considered," says: "I have always looked on the hollow back as useful for only one purpose, and that is the prevention of the wrinkling of the leather on the back. Though by a properly constructed muslin hollow proper strength can be given, yet I have always looked upon a tight back as more durable, especially where morocco is the leather used. If you take a book without any lining on its back and open it, you will find it very flexible; but a very little use in this state would develop its weakness. Therefore, a muslin lining must be used to give the back strength, and two pieces if the paper of the volume is heavy; though recollect that every additional lining renders the back less flexible. Usually a single lining and the leather cover is sufficient to insure both strength and flexibility. This is what is called a tight back, and is by far the best and most durable." For calf binding a hollow back is customary, though Bedford often made his calf bindings with tight backs.

Covering is the cloak of bookbinding that covers many imperfections (some may be named as cheap boards and bad work). A great deal of time is spent in covering a volume in levant as it should be, and hence much time can be saved in covering it carelessly; excellence of workmanship is an item of cost that must be estimated by the patron. The leather must be carefully pared or thinned on the flesh side so that every part of the skin is equally reduced, but not to a degree that would destroy its strength. Those parts of the leather which are to be turned over the edges and squares of the boards are, however, to be pared more thinly than the rest; especially at the head and tail of the back, where the leather will be folded upon itself. This done, the leather (if it be morocco) is to be well wetted, and its grain either raised or reduced, according to the intention of the binder. If the book is to be finished with little or no gilt tooling, a coarsely grained leather may be used with effect; but to work very delicate and elaborate tools upon such a surface is to strive against the virtue of these materials, and to lack that propriety upon which beauty in art not slightly depends. The grain of a leather should in brief, be chosen with regard both to the size of the book and to the degree of elaboration with which it is intended to be finished. If the grain is to be raised, this may be done by curling the leather with the hand, but if it is to be reduced, the leather must be well rolled with a wooden rolling-pin; the flesh side is then to be pasted with thin paste and the leather hung up to dry.

After the leather has dried, it is to be well pasted, and the book is to be accurately laid in its place upon it. That done, the leather is first to be drawn over the back, care being taken to give a proper form to the bands, after which the leather is laid down upon the boards, and what is superfluous at their four angles cut away that their edges and squares may next be covered. This operation requires great nicety, especially in the manipulation of the leather at the head-bands. The mitres, at the inner angles of the boards, are made by folding the returns of the leather one upon another, and cutting through both thicknesses of leather with a sharp knife at an angle of 45 degrees to either edge. If the projection of the bands be very great, the difficulty in covering a book is largely increased. It is easier to lay down a smooth than a highly grained leather, as its texture is apt to be damaged by an unskilful hand. A book, when neatly and cleanly covered, is in a very satisfactory condition without any finishing or decoration. It will have its edges sharp, its mitres and angles accurate, and the leather equally drawn over the board and well formed at the bands and head-bands. The boards should open freely and close flatly and solidly. The joint should be square, the board evenly on the top of it. In running the thumb along it, it should be flat and square and without ridges.

SPECIFICATIONS FOR BINDING.

It is to be recommended that a schedule be used giving a space for schedule number, then the name of book or books or lettering to be used on each volume, space for the number of volumes, space for description of binding, and finally for price; thus giving the binder a complete order on a large sheet which he is in no

danger of losing. All he will have to do is to mark on the title of each volume, in small figures, its schedule number, and, when the books are done, put down the prices and add up the column of figures and make out his statement as per the number of schedule. This method gives the owner of the books a complete list of volumes sent and returned, and by laying away these schedules he has for handy reference a very complete list of prices. It saves the binder from writing out the name of each volume on his bill, and, as the librarian or bookseller must keep a list of books sent, why not keep them this way as well as any other? Hundreds of lettering slips, which are the bane of a bookbinder's existence, are mislaid or lost yearly. Lay down some rules for the cutting of books, placing of plates, binding of covers and advertisements, style of lettering, etc., and have your binder follow them.

The following specification for binding books has been prepared by Mr. F. J. Soldan, and adopted by his library at Peoria, Ill. He claims that binding done in accordance with these specifications is durable, and costs no more than the ordinary library binding generally used:

1. In pulling books apart care should be taken not to injure the backs.

2. Each book must be carefully collated, all single leaves and pictures securely pasted in, and all torn pages should be thoroughly repaired with onion paper.

3. Books from which either title-page, leaves or pictures are missing must not be bound, except by special instructions.

4. In pasting in leaves or pictures the paste should not be tipped on with the finger, but with the brush on the pasting board, and with a piece of waste paper over the leaf or picture the required distance from the edge to be pasted, so that the paste is deposited evenly in a straight line.

5. After the leaves and pictures have been pasted in, the books should be placed in the press for one night.

Sewing.

6. The books are to be sewed on linen tapes ⅜ of an inch wide, and there should be used for 12mo volumes at least 2 tapes, and if they are thicker than ½ inch, 3 tapes; for 8vo and larger volumes, 4 or more tapes.

7. In cutting apart there should be left at least 2½ inches of tape on each side of the book. The first and last sections and the waste papers should be overcast with muslin, and each section be sewed "all along" with the best Marshall thread. The beginning of the thread must be carefully secured, and as each thread is terminated it must be securely and neatly joined to another and the ends cut off.

8. The back of the book must not be cut off for whip-stitching, except when the book is worn too much to be sewed in the regular way, and in such case the consent of the librarian must be obtained.

9. Each section should be opened up to the back in order that all the leaves be caught in sewing.

10. Each volume should be provided with two waste papers.

Trimming.

11. Not more of the margin of the book should be trimmed off than the rough dirty edge, leaving the book as large as possible. Books with narrow margins should be trimmed on top only, and if the top margin is too narrow it should not be trimmed at all.

12. In glueing, the glue should not be too thick, but very hot, and must be well rubbed in between the sections.

13. The backs should be rounded when the glue is cool, but before it is hard.

14. The boards are to be Davey's tar boards, and for 12mo or 8vo volumes which are thinner than one inch No. 25 should be used; for thicker or larger volumes No. 20 or heavier.

15. The tapes must be passed through slits in the boards, cut the size of the tape from the inside to the outside, and securely glued down on both sides and well hammered.

16. The book should then be pressed with tins between boards and book.

17. The backs of books should then be washed with thin paste and allowed to stand for a few minutes to permit the glue to soften, then rubbed off carefully and allowed to dry.

18. All books to have loose spring backs.

19. The lining should then be put on the back of books one on and two off, or on larger volumes two on and two off.

Morocco binding.

20. Books to have from 4 to 5 raised bands according to size.

21. Use for backs and corners genuine morocco of the color ordered; thin skins to be used for small work to avoid clumsiness and heavier skins for large books. The leather must be carefully pared round the edges so as to leave no raised joints when pasted down.

22. The sides must be covered with the best "Gustav" marble paper, which must be glued to the boards.

23. All books bound in this style to have silk headbands, comb marble waste papers, and sprinkled edges. The backs to be finished with extra deep gold, with lines on top and on each side of every band, small ornaments in each field, and lettering according to instruction.

24. In gilding, the leather is to be moistened with vinegar, then pencilled with glaire, and when dry rubbed off with a piece of oiled cotton-wool.

Cloth bindings.

25. The whole book to be covered with silk-grained diagonal English cloth fastened with glue. Plain waste papers, calico headbands, open spring back, without raised bands, gilding or lettering.

26. When thoroughly dry, books must be pressed again.

Half roan bindings.

27. On work and trimmings same as cloth work, except that the back and corners are not to be covered with cloth, but with straight-grained roan, carefully pared down on the edges and the sides with marble paper. There is to be no gilding on the back except author, title, and class number.

In finishing the back all tooling and ornamentation should be avoided except plain gilt cross lines and blind tooling, to divide the back into panels, and perhaps a plain gilt fillet where the leather and sidings join. The lettering should be in the most used form of Roman capitals and Arabic numerals, large and clear enough to be easily read, and should be stamped on the back and never on labels, which are liable to come off. The use of old English, German or other fancy types, punctuation marks and Roman notation, is confusing to the eye and should not be allowed.

It is a good plan to have the lettering always in the same relative position, and the following arrangement is considered the best: Put the author's name in the top panel, with initials if needed ; a brief, comprehensive title, made up from the title page if possible, in the second ; the editor, translator, or commentator, if necessary, in the third ; and the year, whole number of the volume, the series and series volume, in the order mentioned, without prefixing v., vol., Band, etc., in the fourth. In some rare cases, as on newspapers, it it well also to add the months. When books are bound together put the author of the leading book in the top panel and its title in the second, and the author and title of the second book in the third panel.

The following suggestions by Edward G. Allen, printed in the August (1880) issue of *The Library Journal*, may prove helpful in emergencies:

(1) *How to treat a book which has only one or two signatures loose.* This generally arises from a broken thread, and cobbling will be useless. The shortest and best way is to take the book out of the cover, resew it and insert as before. If done properly it will be as durable as when first issued. If the book be bound in leather and edges cut, a good plan is to carefully take out the loose sheet, and "overcast" it, as the binders say—that is, sew the back in a way which the ladies call "seaming." This will secure all the leaves. Then carefully lay some paste along the outer edge of the back, and insert the sheet in its place, forcing it firmly in with the point of a paper-knife, using it at intervals along the middle of the sheet, the book resting on its back, fore edge upward, partially closed, held so with the left hand, the right being engaged in forcing the sheet ; then close the book, which will be ready for use when dry, Care must be taken in this operation not to use too mueh paste, or shutting the book will squeeze it over the adjoining leaves, causing an unpleasant pucker.

(2) *Books with worn corners and backs.* If the book be half bound in leather, the back and corners being actually broken, the best way is to strip off the old back and corners, and to recover the book. If the corners of the boards are pulpy, rub in paste or glue and slightly hammer out ; stick on brown paper corners. When thoroughly dry, these will be as hard as originally, and be well prepared for the new leather corners. This method may, of course, be followed if the corners only are bad. The book will then simply require new paper sides, as well as corners, and a single leaf neatly pasted inside, to cover the overlapping corners and paper.

(3) *When hollow or "spring" back book becomes loose* it may be treated as No. 1, by resewing, etc. If bound in leather, the "slips" must be cut, the book taken out and resewn, backed into shape, and re-inserted in a "tight" back, by glueing the back of the book and fixing it in firmly. The "slips" having been cut away, the "tight" back becomes necessary to retain the book in its covers. The only objection to this is its rigidity as compared with the hollow back ; the advantage is its durability.

COST OF BINDING.

The cost of binding varies so much in different places, and with the style and quality of work, that it is hard to give any figures which will be of value. An 8vo in half morocco will cost from 75 cents to $1.25; a 12mo from 50 cents to 80 cents; a 16mo from 35 cents to 70 cents, etc. The New York State Library has adopted the following schedule, which probably represents a fair price for the very best style of library work :

Size.	½ Goat.	½ Sheep.	Cloth.
4°=Q=30 cm.	$1.25	$1.00	$ .75
"="=28.5	1.15	.90	.70
8°=O=25	.95	.75	.60
12°=D=20	.75	.60	.50
16°=S=17.5	.60	.50	.35

It must be borne in mind, however, that the cheaper grades of this leather work are in all respects equal to the morocco binding except as to the leather and finishing used. While it is certain that in parts of the United States, owing to competition and other causes, the price of binding has gone down within the last few years, yet, as in most European countries the cost has risen in spite of competition, we have no reason to expect that work will ever be very much cheaper in the larger cities than at present.

We print herewith schedules of approximate prices for binding in cloth, roan or colored skiver, sheep, morocco, calf, etc., based on estimates made by J. F. Tapley, of No. 9 Bond Street, New York, for edition and job work.

CLOTH BINDING—*Edition (Machine) Work.**

Sizes.	Cloth, Plain.	Cloth Gilt (Back only), Assorted Colors.	Cloth Gilt (Back and Front side), Assorted Colors.	Cloth Full gilt (Back and Front sides), Assorted Colors.
Royal 4to, 11 x 14	30 to 40	40 to 50	50 to 60	60 to 70
Medium 4to, 9 x 12	25 to 30	30 to 40	35 to 40	50 to 60
Royal 8vo, 7 x 11	15 to 20	15 to 25	20 to 30	30 to 40
Medium 8vo, 6 x 9½	12 to 15	13 to 20	16 to 25	25 to 35
Medium 12mo, 5⅛ x 7⅔	8 to 10	10 to 12	12 to 15	16 to 25
Medium 18mo, 4 x 6⅓	7 to 10	8 to 10	10 to 12	12 to 18
Medium 24mo, 3⅝ x 5½	6 to 8	7 to 10	7 to 11	10 to 15
Medium 32mo, — x —	5 to 7	7 to 8	8 to 9	9 to 10

* Very thick or thin, *more* or *less*, in proportion.

Inking and Bevelling (Additional).

The back and both sides require separate impressions.

	4tos.	8vos.	12mos and under.
Inking, per impression	1 to 1½ ct.	½ to 1 ct.	¼ to ¾ ct.
Bevelling (the Boards of the Cover)	1 to 1½ ct.	½ to ¾ ct.	⅓ to ½ ct.

Cloth Backs, Paper Sides, Taped,

Such as ordinary school work, like Spellers, lower Readers, etc., and not over ½ inch thick.

12mos.	16mos.	24mos.
5 to 7 cts.	4 to 5 cts.	3 to 4 cts.

Gilt Edges.

Additional to the cost of binding, where edges are not mentioned. These prices can also be applied to other styles of binding of edition (machine) work.

Sizes.	Thickness.								
	3 Inches.	2½ Inches	2 Inches.	1½ Inches	1¼ Inches	1 Inch.	¾ Inch.	½ Inch.	¼ Inch.
11 x 14 Royal 4to.	60 to 65	50 to 55	40 to 45	32 to 35	27 to 30	20 to 23	16 to 18	12 to 14	6 to 7
9 x 12 Medium 4to.		25 to 35	23 to 33	15 to 25	15 to 20	10 to 15	8 to 12	6 to 10	5 to 6
7 x 11 Royal 8vo.			18 to 25	15 to 20	13 to 18	12 to 15	10 to 12	8 to 9	4 to 5
6 x 9½ Medium 8vo.				14 to 18	12 to 15	10 to 12	8 to 10	7 to 8	3 to 4
5⅛ x 7⅔ Medium 12mo.					7 to 12	6 to 10	5 to 8	4 to 6	3 to 4
4 x 6⅓ Medium 18mo.						5 to 8	4 to 6	3 to 4	3 to 4
3⅝ x 5½ Medium 24mo.							4 to 5	3 to 4	2 to 3
3 x 5 Medium 32mo.								2½ to 3	2 to 3

Red Edges, a little less than one-quarter the price of Gilt Edges.
Gilt Tops, about one-third the price of Gilt Edges.
Marbled Edges, about one-fifth the price of Gilt Edges.
Sprinkled Edges, about one-tenth the price of Gilt Edges.

ROAN OR COLORED SKIVER—*Edition (Machine) Work.*

Sizes.	Roan Back with Cloth Sides. Marbled Edges. — Ordin'ry School Work, like Higher Readers	Roan Back with Paper Sides. — Ordin'ry School Work, like Geographies, etc.	Arabesque Antique and Gilt. Marbled Edges.	Full Roan, Morocco Grain. Red Edges. — Prayer-Books, etc.	Half Roan, Cloth Sides, Sprinkled Edges.	Half Roan, Sprinkled Edges. — *Hand-Work.*
Royal 4tos.....						$1.50 to $1.75 1.75 to 2.00
Medium 4tos...		18 to 25	60 to 75		40 to 50	1.25 to 1.50 1.50 to 1.75
Royal 8vos.....		12 to 15	50 to 60		35 to 40	60 to 75 75 to 1.00
Medium 8vos...	15 to 20	10 to 12	40 to 50	35 to 45	30 to 35	50 to 60 70 to 90
Medium 12mos.	13 to 18	8 to 10	30 to 40	25 to 35	20 to 30	30 to 40 50 to 75
Medium 18mos.	8 to 13	6 to 8	20 to 30	18 to 25		25 to 30 45 to 60
Medium 24mos.			15 to 20	15 to 18		
Medium 32mos.			12 to 18	12 to 15		

Upper figures, edition work; lower figures, job work.

SHEEP.

Sizes.	Full Sheep, extra, "Library Style," Marbled Edges. *Hand-Work.*	Half Sheep, Extra. Sprinkled Edges. *Hand-Work.*	Full Sheep, Marbled Edges. *Machine Work.*	Half Sheep, Sprinkled Edges. *Machine-Work.*
Royal 4to.....	$1.75 to $2.00 2.50 to 3.00	Same as Half Roan or Colored Skiver. Sprinkled Edges. — Hand-Work.	A little more than Arabesque. Antique and gilt. Marbled Edges. — Machine-Work.	A little more than Half Roan. Sprinkled Edges. — Machine-Work.
Medium 4to.....	1.25 to 1.50 2.00 to 2.50			
Royal 8vo.....	75 to 1.00 1.25 to 1.50			
Medium 8vo.....	60 to 75 1.00 to 1.25			
Medium 12mo.....	30 to 50 75 to 1.00			
Medium 18mo.....				
Medium 24mo.....				
Medium 32mo.....				

Upper figures, edition work; lower figures, job work.

Law Sheep (Hand-work). A little less in prices than full Sheep, sprinkled, "library style."

TURKISH MOROCCO—*Hand-Work.*

Sizes.	Full Morocco, Extra. Full Gilt. Gilt Edges.	Full Morocco, Antique. Gilt Edges.	Half Morocco, Extra. Gilt Edges.	Half Morocco, Antique. Gilt Edges.	Half Morocco, Extra. Marbled Edges.	Half Morocco, Antique. Marbled Edges.
Royal 4tos.....	$7.00 to $7.50	$6.00 to $6.50	$5.00 to $5.50	$4.00 to $4.50	$3.75 to $4.00	$3.50 to $3.75
	7.50 to 10.00	6.50 to 9.00	5.50 to 6.00	4.50 to 5.00	4.00 to 4 50	4.00 to 4.50
Medium 4tos...	5.00 to 5.50	4.00 to 5.00	3.00 to 4.00	2.75 to 3.50	2.25 to 3.25	2.00 to 3.00
	6.00 to 7.50	5.00 to 6.00	4.50 to 5.00	4.00 to 4 50	2.50 to 3.00	2.00 to 2.50
Royal 8vos.....	3.25 to 3.50	2.75 to 3.00	1.50 to 2.00	1.25 to 1.75	1.00 to 1.50	75 to 1.00
	3.50 to 4.00	2.75 to 3.25	1.75 to 2.25	1.50 to 2.00	1.25 to 1.75	1.25 to 1.50
Medium 8vos...	2.00 to 3.00	1.75 to 2.50	1.00 to 1.50	75 to 1.25	65 to 1.00	60 to 90
	3.00 to 3.75	2.50 to 3.00	1.25 to 2.00	1.00 to 1.75	80 to 1.50	75 to 1.25
Medium 12mos.	1.50 to 1.75	1.25 to 1.50	1.00 to 1.25	90 to 1.00	80 to 90	85 to 1.00
	1.75 to 2.25	1.50 to 2.00	1.25 to 1.50	1.25 to 1.50	1.00 to 1.25	90 to 1.20
Medium 18mos.	1.25 to 1.50	1.00 to 1.25	90 to 1.00	85 to 90	85 to 90	
Medium 24mos.	1.00 to 1.25	90 to 1.00				
Medium 32mos.	90 to 1.00	85 to 1.00				

Upper figures, edition work; lower figures, j.b work.

Levant Morocco.....15 % additional.
" " Crushed.....25 % "
Russian Leather.....25 % "

IMITATION MOROCCO.

Sizes.	Full Imitation Gilt edges. *Hand-Work.*	Half Imitation Marbled edges. *Hand-Work.*	Full Imitation "French Morocco," gilt edges. *Machine-Work.*	Half Imitation "French Morocco," Marbled edges. *Machine-Work.*
Royal 4tos.....	$3.00 to $3.50	$2.00 to $2.50		
	5.50 to 6.25	3.50 to 4.50		
Medium 4tos.....	2.00 to 2.50	1.25 to 2.00		
	3.50 to 4.25	1.75 to 2.50		
Royal 8vos.....	1.50 to 3.00	1.00 to 1.50	$1.00 to $1.25	$0.50 to $0.60
	2.75 to 3.75	1.50 to 2.00		
Medium 8vos.....	1.25 to 2.00	75 to 1.25	75 to 1.00	45 to 55
	2.25 to 3.00	1.00 to 1.50		
Medium 12mos.....	1.00 to 1.50	50 to 75	50 to 75	25 to 40
	1.50 to 2 00	70 to 90		
Medium 18mos.....			30 to 40	
Medium 24mos.....			25 to 35	
Medium 32mos.....			20 to 25	

Upper figures, edition work; lower figures, job work.

ENGLISH CALF.—*Hand-Work.*

Sizes.	Full Calf, Extra. Gilt Edges.	Half Calf, Extra. Marbled Edges.	Half Calf, Antique. Marbled Edges.	"Tree" Calf. Gilt Edges.
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Medium 8vo	1.75 to 2.00 2.50 to 3.00			
Medium 12mo	1.25 to 1.50 1.75 to 2.00			
Medium 18mo	1.00 to 1.25 1.50 to 2.00			
Medium 24mo	1.00 to 1.25 1 50 to 1.75			
Medium 32mo	75 to 1.00 1.50 to 1.75			

Upper figures, edition work; lower figures, job work.

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Sizes.	Plain.	White.	Fancy.
11 x 14—Royal 4to	6 to 7	11 to 14	14 to 17
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7 x 11—Royal 8vo	4½ to 5½	7½ to 8½	8½ to 11½
6 x 9½—Medium 8vo	3½ to 4½	6½ to 7½	7½ to 8½
5⅛ x 7⅔—Medium 12mo	2¾ to 3¾	5¾ to 6¾	6¾ to 7¾
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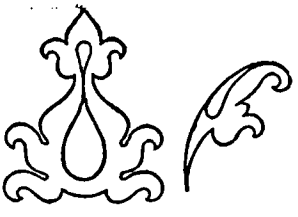
" " cloth sides..... 3.10
" Morocco, marbled paper or cloth sides, sprinkled edges..... 4.00

HISTORICAL NOTES ON BOOKBINDING.

HAVING described the "preparing," the "forwarding" and the "covering" of the volume, the book may be declared bound, and it is now ready for the decorator, into whose domain we shall not venture to intrude. His office, especially in recent times, has unfairly been magnified at the expense of the "forwarder," or bookbinder proper. The decorators of ancient binding were goldsmiths, enamellers, etc., and the finishers of modern times are really book decorators in this sense, not bookbinders.

The art of bookbinding (at least in its present character) may be said to begin with the ninth century. Under the enlightened patronage of Charles the Great, books multiplied, and the more valuable were bound in wooden boards covered with ornamented plates of gilt or silvered metal, set with gems and ivory carvings. This method of decorating books was far older than his time, and had long been in use in the Byzantine empire, though there are few specimens existing earlier than the ninth century. It is, perhaps, impossible to find homogeneity in bindings of this character, for, although the first overlaying of the metal-work may have been contemporaneous with the book, the accessory ornaments were usually relics of an older date; frequently portions of the covering were removed or altered to substitute fresh plaques with enamel or other more highly prized embellishments. But in the ninth century, simple leather coverings began to be largely employed for ordinary books, although the plainer bindings of that and the three succeeding centuries have not survived. It is only the thirteenth century that yields us some specimens of binding in stamped leather fastened over the wooden boards in which the books were enclosed. The simple impressed decoration of that time developed in the fourteenth and fifteenth centuries into elaborate and often beautiful designs, embracing arabesque borders and compartments of scriptural or symbolical figures, sometimes bearing legends. In this style of bookbinding, although some fine examples were produced in France and Italy towards the end of the fifteenth century, the South Germans enjoyed a decided prominence, and it lingered among them till the end of the sixteenth century. With the beginning of that century the French began to discard the use of wooden boards, as the Italians had already done a generation earlier, and the present kind of paper-boarding or pasteboard came into nearly general use. Morocco leather began to be substituted for the old sheepskin, deerskin and hogskin coverings, and the impressed ornament was brightened with a little gold or silver. Princes and Popes of the Medici family, surrounded as they were by learning, art and refined luxury, stimulated the nascent taste for fine bindings, and Rome and Florence produced magnificent work, enriched by painters and goldsmiths, for their gratification. But this only refers to exceptional volumes; the regular craft of bookbinding was chiefly practised as an industrial art at Venice, where Aldus Pius Manutius employed artisans of every nationality in the binding-shop attached to his printing-house. Contemporary artists furnished designs, including even modifications of Oriental patterns (already familiar to Venetians), and the result was the production of good books in fine bindings, completely in the modern sense of the phrase. The sides of the volumes were no longer studded with gems or embossed with plates or precious carved metal; it was not the jeweller or the goldsmith to whom the book was indebted for its external beauty, but to the bookbinder, or perhaps, more properly speaking, to the artist in leather.

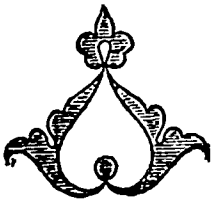
VENETIAN TOOLS, SOLID.



ALDINE TOOLS, HOLLOW.

The names of most of the artisans and artists are now unknown, while those of their patrons shine with greater lustre than ever. Among the latter may be mentioned Jean Grolier de Servier, Vicomte d'Aguisy, who was born in Lyons, 1476, and died in Paris, 1565. The Groliers, however, were originally from Verona. Jean Grolier was for a time treasurer to the Duke of Milan, and was sent by Francis I. as ambassador to Pope Clement VII. He was a passionate book collector, and during his residence in Italy became a patron of Aldus and others. Some of the books from the Aldine Press were brought out wholly, and many partly, at his expense. It is thought that he himself designed the graceful decorations that ornament his covers. More probably he was materially assisted by Geoffroy Tory, the most skilful designer of his day, and Etienne de Laulne, the celebrated goldsmith and engraver. The chief characteristics of Grolier's books were the interlacing bands and graceful arabesques in gold tooling.

The origin of the art of gold tooling is very obscure; the method, which seems first to have been employed, at Venice, about the time that Aldus established his press in that city, superseded an earlier use of gold in the decoration of books. The art was certainly brought from the East, and is said to have been employed with effect in Syria as early as the 13th century. The bindings executed in Italy during the second half of the 15th century are commonly of brown leather, tooled in blind, on either cover, with a border of an intricate design. In these designs solid tooling (solid ornamentation in gold) was supplanted by the hollow (ornamentation outlined in gold) and azured tooling (ornamentation outlined in gold and crossed by horizontal lines in the manner of indicating azure in heraldry). It should not be forgotten that Grolier was not a bookbinder; he was an amateur, and being endowed with consummate taste and immense wealth, he rode his hobby well. At different periods of his life Grolier placed different mottoes upon his books. The most usual and best-known inscription bore the generous words: "Io Grolierii et Amicorum," or else "Mei Grolierii Lugdunens. et Amicorum," imitated perhaps from his friend Maioli. Sometimes this motto is found tooled on the bindings; sometimes it is written with his own hand on one of the pages. Grolier is credited with two innovations: the first, that of lettering the title upon the back of his books and placing them upon the shelves back foremost, according to the present fashion, instead of edges foremost according to the old plan; the second, the use of morocco for binding.



GROLIER TOOLS, AZURED.

Other celebrated French patrons of the bibliopegic art in this century were Henry II., Francis II., Diana of Poitiers, Catherine de Medici, Mary Stuart, Marguerite (who married Henry IV.) and Tommaso Maioli, whose designs, many art students claim, show greater artistic merit than the Grolier. The principal features of a Maioli design are a perfect curve in scroll-work where it is used, a framework of flowing curved lines more than of figures of geometrical shape, ornaments of moresque character, mostly in outline, sometimes azured, and an enrichment of part of the field with a studding of gold dots. The distinguishing features of the art in France during the 16th century were the semé or powder, (ornamentation in which the device or devices are regularly repeated at intervals,) and the elaborate central figure surrounded by rolling arabesques. Towards the last of the century a new style crept in, consisting of a framework of small compartments formed by double filleted bands. The golden time of ornamental art in bookbinding was the half-century between 1525 and 1575. For the first twenty years of that period the Italians had the best of it; during the other thirty the French took the lead, which they have never lost, notwithstanding the decided deterioration in style which followed the persecution of the Huguenots. It would seem as though the great artists who worked for Henry II., Diane, Catherine, Mary Stuart, and Charles IX. were Huguenots from the south of France. Lyons was a nursing-place for book-men, heretic artists, and connected in various ways with men of great mark, such, for instance, as Aldus, Grolier, Dolet, Servetus, Holbein, Cousin and Petit Barnard. The reputation of Venice as the home of the bookbinding industry came to be divided with Lyons from about the time when Grolier returned to France, and the Venetian and Lyonnese bindings, even of the most ordinary kind, produced between 1530 and 1600, are nearly always good and tasteful. The ornament was produced by impressions in gold from engraved plates—an excellent process, but not, of course, to be compared with the fine hand-work that appears on the books of the great collectors. This style of binding was naturalized in England about 1560, after a little indulgence in Grolieresque models, which had succeeded, about 1545, to the coarse wooden boards and stamped leather work familiar everywhere. The last and best development of that English Grolieresque work appears in the books bound about 1560 for Thomas Wotton (the father of the famous Sir Henry), and prevailed till the time of Charles I. The principal English binders of this period were John Reynes, whose work was considered excellent enough to compare with that of his Italian and French competitors; Michael Lobley, William Hill, John Toye, Cundall, for some of whom Holbein is said to have designed patterns, and whose patrons were Henry VIII., Edward VI., Mary I., Elizabeth, and Robert Dudley, Earl of Leicester.

The most famous French binders of the 17th century were Nicholas and Clovis Éve, the mysterious Le Gascon, and Boyet or Boyer, whose chief patrons were the French Chancellor De Thou, the bosom friend of Grolier, and the recipient of some of the latter's best books; Henry III., Margaret de Valois and her husband, Henry IV., Nicholas de Peiresc, Cardinal Mazarin, Foquet and Colbert. The Éves so much improved on the Grolier type of design that they

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are justly entitled to the credit of originating a new style. They adopted graceful scrolls and small floral figures in place of the moresque characters of Grolier's time. No feature of book decoration has received more favor than the laurel branch as introduced by Nicholas Éve. The "Fanfare" was the most characteristic style of this period. The figures formed by the double fillets were preserved, but the hollow spaces were now filled with sprigs of foliage, graceful vines and twining branches. It was so called because the first binding thus decorated had "Fanfare" for the chief word of its title. Le (or le) Gascon, probably a sobriquet, was attached to Clovis Éve's house, and has often been called the "King of Bookbinders." He made a novel change in scroll ornaments used for filling in the compartments by making the face of them fine dots instead of fine lines.

LE GASCON TOOLS.

In the latter part of his career Le Gascon abandoned even the solid-line framework and made up his designs by the dotted (*pointillé*) ornaments alone. When this style of delicate ornament is worked in borders it gives the effect of lace, and is called a lace or *dentelle* border. This *pointillé* ornament gradually drove out the interlaced patterns with which it was first combined, and from 1630 to 1660 the favorite style of decoration on the backs and sides of books was produced by the luxuriant convolutions of those lines of dotted gold. Cardinal Richelieu, Queen Anne of Austria, Cardinal Mazarin and other noble and distinguished collectors had their books thus ornamented; but the minute repetitions of gold dots became too painful a labor at last, and about 1660–70, a compromise was established by mixing fine continuous lines of gold with the *pointillé*, and after 1670 the dots were used only as an accessory. Le Gascon's most noted imitator was Florimond Badier, some of whose work has been confused with Le Gascon's; but as Badier was not appointed bookseller until 1645, he clearly could not have composed the earlier bindings attributed to Le Gascon.

In France, between 1670–80, Luc Antoine Boyer, or Boyet, united in his house the plain solidity of the royal Bourbon bindings and the modified Gasconesque, which consisted of *fleurons* and angle and centre pieces, done by means of small fine gold curves, almost wholly without *pointillé*. His bindings, especially those which were *doublé*, were more solidly respectable than the work of Le Gascon's imitators, while at the same time they added ornament to the sober style then in vogue. He is generally believed to have covered many books with what are known as "Jansenist" bindings. These bindings are without any gilding, or other ornament, on the exterior, with the exception of a blind fillet, and are so called from the severity of their style, in allusion to the sect of the Jansenists (followers of Jansenius, Bishop of Ypres), who were advocates of plainness in worship. Books bound in this way have commonly a *doublure* richly tooled. Such books, as in fact all of the elder Boyet's work, are distinguished by good "forwarding," and are remarkable for their finish and solidity. All the distinguished collectors, from Colbert to Count Hoym, without speaking of royal personages, for whom he bound *ex-officio*, made use of Boyet and members of his family from 1670–80 to 1733. Boyet's style has not completely gone out of fashion yet, most of his smaller ornaments being still used by bookbinders in France, England and elsewhere.

In Italy the art of binding had degenerated and become entirely commonplace. Binding in England is associated with the names of Nicholas Ferrar and the embroidered silk work of his "Protestant Nunnery," Little Gidding, in Huntingdonshire, of which Mr. Shorthouse, in his charming romance "John Inglesant" (chap. iv.), gives an interesting account. During the Civil War the progress of the bibliopegic, as of every other fine art, was interrupted, and English binding subsided for a time into dull and ugly plainness. In Germany and Holland the ornamentation was almost entirely in blind tooling, often from beautiful and artistic designs.

With the eighteenth century the number of French bookbinders greatly increased. The names of Padeloup, Derome, Le Monnier, the Boyet family, which, as we have already noted, flourished until 1733, Du Seuil, Douceur, Auguerrand, and Dubuisson, stand out from the rank and file of their contemporaries. As with the Éves, so with the two first of these names; they represent each a dynasty. If the Padeloups were fifteen, there were eighteen Deromes, all booksellers and bookbinders. The most celebrated were Nicolas and Antoine Michel Padeloup (who died before 1758), and Nicolas Derome, known as Derome le jeune, the third son of Jacques Antoine Derome.

Among the peculiarities of the history of bookbinding, according to Bernard Quaritch, is the wide-spread belief in the existence of an Abbé Dusseuil, who, during the second half of

the seventeenth century, employed himself in the production of dainty book covers. They are chiefly remarkable as being in red morocco, with a double row of rectangular gold lines on the outsides, and the figure of a vase at the inner angles. In many cases also the binding is *doublé*. The first time this amateur binder was heard of was in the year 1724, when the books of Loménie, Comte de Brienne, were taken to London and sold there by auction, the catalogue frequently mentioning that the books were bound by the Abbé Dusseuil. Now, it is probable that the Count, when sending his books to the auctioneers, mentioned that his own part of the collection was bound by A. Du Seuil (a man then in great vogue as a binder in Paris), from which the auctioneer's cataloguer may have amplified A into Abbé, and taken the statement to refer to the more elegant bindings in the library, which were really the work of the Boyets and had been executed for the Count's father. Such a misapprehension is easily accounted for, but it has been the basis of many wild and romantic theories. Augustin Du Seuil, who thus got the credit of having produced the elegant vase bindings of Boyet, was a native of Provence, where he was born in 1673. Coming to Paris, he appears to have learned his art under Philippe Padeloup, whose daughter he married in 1699. On the death of Louis Joseph Dubois, binder to the King, Louis XV. appointed Du Seuil royal binder in 1717, which post he held until his death in 1746, when he was succeeded by Pierre Auguerrand. His chief merit as a binder was that he reproduced some of the minor Gasconesque features in work of the Boyet type, thus softening the severity of the latter and leading the way to Padeloupian license.

The Padeloup, or, as it is sometimes written, Pasdeloup, family, which could boast of five generations of stationers and bookbinders, commenced its career with Antoine, who obtained his freedom as a master binder in 1633, and closed it with François, who was still working at the beginning of the present generation. Chief among them, however, is Antoine Michel Padeloup, commonly called Padeloup le jeune, who was born December 22, 1685. Before the year 1712 he had established himself as a master binder and was much employed, not only by the King, but by all the chief collectors of his age. In the skill and taste with which he forwarded he belongs to the age of Boyet and completes the art of the 17th century. His work, in common with that of the distinguished forwarders who preceded him, is remarkable for its solidity, pliability, finish, and for the beauty of the leathers which are employed in it. In his gilding, in his elaboration of the *dentelle* border, to which he gave a very original air, he may be considered the father of the French binders who immediately succeeded him. With his mosaic bindings he was less successful, although during the regency and in the reign of Louis XV. the name of Padeloup was almost synonymous with inlaid binding.*

The main defect of Padeloup's mosaic bindings was an insufficient sense of form. Some of his floral designs in mosaic are as unrelated to the shape of the book they decorate as though they had been cut out of an embroidered silk or a printed calico. Some of them have a monotonous repetition of the same framework, as though they were torn from a roll of wall-paper. In the main they are heavy and mechanical, they lack style and grace, and though executed with great accomplishment appear unpleasing in effect.

The taste for inlaid bindings continued during the greater part of the eighteenth century. Those stamped with the name of Monnier have been especially sought after by the modern collector. They are probably the work of Jean Charles Henri le Monnier, binder to the Duc d'Orleans, who received his freedom in 1757.

An earlier binder who produced many inlaid bindings was Jacques Antoine Derome (or De Rome), who received his freedom in 1718, and died in 1760. Of the numerous artists which the two binders of the family of Derome produced during the eighteenth century, by far the most celebrated was Nicolas Denis, known as Derome le jeune, the third son of Jacques Antoine Derome. Born in 1731, he received his freedom in 1761, and died about 1788. He is the only binder of his time who achieved the invention of an individual style which he did in his *dentelles à l'oiseau*. This was produced by the *fer à l'oiseau*, a gracefully cut tool wherein a tiny bird with outstretched wings gives life and vivacity to the decoration of the book. "In Derome's hands," says Prof. Brander Matthews, "this decoration consisted generally of a dentelle, a lacework border obviously modelled on the marvellously easy and varied wrought-iron of the French smiths of the middle of the eighteenth century. Nothing could be at once lighter

DEROME TOOLS.

* "Although there had been again and again attempts at inlaying, there had been no such bold effort as the 'Daphnis et Chloë,' of 1715, generally attributed to Nicholas Padeloup. The colored bindings of Grolier's time were not produced by a polychromatic decoration formed by inlaid leathers of various colors, but owed their varied tints to bands of paint."—BRANDER MATTHEWS "Bookbindings of the Past," in *The Century*.

and firmer, and of its kind more charming, than the best of the open-work borders of Derome, solidly tooled on broad morocco. And the motives, borrowed from the artist-artisans who were forging the gates and making the locks of the French connoisseurs of that century, are capable of infinite variation. Probably there are no two bindings of Derome's exactly alike." Derome's *dentelles* certainly rival those of Padeloup, and are always in good taste if a trifle monotonous but he was an inferior workman to Padeloup. He was, to use Dibdin's words, "a great cropper," cutting to the quick and ruining many beautiful books that came under his hand. Margins and edges were cropped away with merciless persistence, and no "tall copies" ever left his shop. Dibdin, who cries out against Derome again and again, declares that "a folio of 'Priscianus,' printed by John of Spires in 1470, had lost a head and shoulders, and that a good half of the miniatures are cut into at the top. This is a crime for which the guillotine itself is the only fit punishment." He also freely used the saw to imbed his cords, that he might indulge the consequent vice of a hollow back. Yet these were errors, it must be remembered, common to the age in which he lived. Derome's business was continued by his nephew, Alexis Pierre Bradel.

To these celebrated names must be added those of Tessier, the successor of Jean Charles Henri le Monnier, and François La Ferté, who covered the small volumes of the Duc de la Vallière, as Chamot, the royal binder, covered the larger ones. Pierre Auguerrand, who succeeded Du Seuil as binder in ordinary to the King, was succeeded by Biziaux, employed by Madame de Pompadour and Beaumarchais. Bradel, who invented temporary bindings without forwarding, flourished between 1772 and 1809. Then came a time of the greatest degradation during the period of the Republic; it remained till about the year 1830, when a revival commenced which still continues.

In England the Gasconesque imitations and the contemporaneous plain morocco bindings done by Hugh Hutchinson gave way to imitations of Boyer; but Elliot and Chapman, who bound for Harley, Earl of Oxford, can lay claim to a certain heavy elegance and originality. From the last quarter of the seventeenth century a specially English style was coming into existence, and some elaborately ornamental specimens richly inlaid with variegated leather were produced, though most of the ordinary binding was, as a rule, clumsy. It is to that school of elaborate English work that Roger Payne's art belongs, but purified by skill and natural taste. This extraordinary man was a native of Windsor Forest, and is thought to have been first employed by Pote, the bookseller of Eton. Going to London, he was apprenticed to Thomas Osborne, a bookseller in Holborn, and was afterwards set up in business near Leicester Square, some time between the years 1766 and 1770, by Thomas Payne, the principal bookseller of his time, who, though bearing no relation to him, showed him an unremitting benevolence during the remainder of his life. His appearance was habitually ragged and unkempt, and his work-room deplorable and squalid. He died in Duke's Court, St. Martin's Lane, on November 20, 1797, and was buried in St. Martin's in the Fields. The peculiarities of Roger Payne's forwarding are these: he usually sewed his books with silk, and coated the backs with Russia leather before covering them, so that his smaller volumes did not always open with ease. For his end papers he used what he called "purple paper," and morocco joints are frequently to be found in his bindings. In covering his books he commonly used either Russia leather, then lately introduced into England, or straight-grained olive morocco, which he called Venetian. Such was the state of his penury, that he was often obliged to make his own tools, and those of iron. These are original in form and easily identified. They are free and flowing in stem and flower, never stiff and formal like the Harleian. His designs show little variety and are limited in scope, but are rendered rich in effect by studding the field with gold dots. His effects were always original, and it was this, rather than excellence in composition of his designs, that has begot him favorable mention wherever bookbinding is named. The backs of his books are, in general, very richly tooled, while his boards are more plainly finished.

The tradition of fine binding which Roger Payne had revived was continued after his death by certain German binders—Baumgarten, Benedict, Kalthoeber and Staggemeier—who had settled in London. The style of Kalthoeber was especially distinctive. His bindings can easily be identified by the tooling on the back, which was always in the form of a star or a circular ornament of some kind. He was best known for his russia bindings, but he sometimes employed calf with good effect. The merit of having introduced painting on the edges has been claimed for him, but this is a mistake, as that invention belongs to the sixteenth century; still, he deserves the credit of having rediscovered, or at least revived, the method, and employed it on his best work. In conjunction with Charles Lewis, he bound most of the books in the collection of Mr. Beckford, of Fonthill.

The bindings of Charles Lewis are deserved-

ly much prized, although, like those of most of his compeers, they show more excellence in the mechanical part than in the design and ornamentation. Lewis was at the height of his celebrity when that strong wave of bibliomania swept over England, of which one of the most interesting monuments is the "Decameron" of Dibdin. This author remarks of Lewis that "he united the taste of Roger Payne with a freedom of forwarding and squareness of finish peculiar to himself. His books appear to move on silken hinges, his joints are beautifully squared, and wrought upon with studded gold, and in his inside decorations he is almost without a peer."

Lewis assisted Clarke in binding the fine library of the Rev. Theodore Williams. For this work Clarke deserves to be mentioned with great commendation. Although the books, as a rule, were of plain morocco externally, they were finished with leathern joints inside, and sewn with silk upon bands. No binder can surpass the forwarding and finishing of these books. Clarke is also famous for his tree-marbled calf-work. Francis Bedford afterwards became his partner.

Johnson and Gosden were famous for excellent work, the latter especially for his emblematical tooling for books on angling, and old Johnson for his excellent work whether in morocco or calf. The backs were admirably formed, and the gilding in good taste.

From the beginning of the nineteenth century the binders of all countries seem to have settled down in a general tacit acknowledgment that they can do no better, in point of decoration, than to imitate the work of the old craftsmen. There are a few exceptions to this rule which may be referred to farther on. Of the French binders the names of Bozérian, father and son; Joseph Thouvenin (1790–1834), who was apprenticed to the younger Bozérian; Courteval and Simier, are now almost forgotten; but Lesné, the poet-bookbinder, who invented the style of plain calf without boards, and wrote a poem in six cantos on the art of bookbinding which he published in 1820, is still remembered by a few collectors. Bauzonnet, the successor of Purgold, whose widow he married, deserves the credit of having endeavored to lead back the art of binding to the right path and to its true traditions. In 1833 Bauzonnet engaged Georg Trautz, who was born in 1808, at Pforzheim, in Baden, as his gilder, and after marrying him to his stepdaughter in 1840, admitted him into partnership, when bindings executed by the firm were signed Bauzonnet-Trautz. In 1851, Bauzonnet retired from the firm and Trautz continued it alone, changing the signature to Trautz-Bauzonnet. Trautz, who died in 1879, continued during the whole of his long and laborious career to decorate and gild all of the books confided to his care. He was in all respects a careful and honest workman. A man who could make any amount of money by merely putting his name on books, he was so conscientious that he turned out only about two hundred volumes a year. The materials used by him were the best that could be procured, and he was particularly careful in the selection of his leathers. All of the morocco which he employed was tanned by the old processes and not by chemicals, as is now unfortunately too often the case. His tooling, and that of his favorite pupil, Thibaron, is characterized by marvellous finish and delicacy, but the designs with which he decorated his books possess little originality, being principally adapted from those of Le Gascon, Padeloup and Derome. This, however, is a fault which he shares with almost all modern binders. He employed a great variety of tools, and it is stated that no two of his bindings are precisely alike. Jean Édouard Niedrée, who died November 15, 1854, at the age of fifty-one years, may also be mentioned among the few who in the early years of this century once more established the reputation of French binding by their skill and taste. Niedrée bound for the most distinguished collectors of his time, and his work is characterized by good taste and elegance—his tooling being remarkably delicate.

Capé, Duru, Hardy-Meunil, Thibaron, Lortic, the MM. Marius Michel et fils, De Samblancx, Englmann, Joly, Quinet, Ruban and Leon Gruel are among the number of the distinguished French bookbinders who have done their best to elevate their art. "The technical accomplishment of this school," says Herbert P. Horne in his excellent work, "The Binding of Books," "is very extraordinary; but its want of invention, of a sense for decoration, in short, of power to understand and put to fine uses the genius of the art, is yet more remarkable." To quote Goethe: "Productions are now possible which without being bad have no value. They have no value because they contain nothing; and they are not bad because a general form of good workmanship is present to the author's mind."

Among the English binders in the early part of this century Francis Bedford stands easily first. Born in London in 1800, he was after a little schooling articled to Haigh, the London bookbinder, but finished his time with Finlay. Afterwards he found a situation with Charles Lewis, then the leading English bookbinder, with whom he worked until Lewis died; he then carried on the business for Mrs.

Lewis. It was about that time that the Duke of Portland became his friend and patron. For a time, Bedford, having left the employ of Mrs. Lewis, entered into partnership with John Clarke; but after a few years he established himself alone at 91 York Street, Westminster. Here he produced his best work, and speedily attained a world-wide reputation as the leading bookbinder of the day. He died in 1883. Although Bedford was the greatest binder of his time, he possessed little originality as a designer. He attained some good results by imitating early Venetian work with twisted Saracenic ornament, as well as the later Veneto-Lyonnese style; but his copies of modern French tooling are less successful. His bindings are solid, substantial and sober, but they have little artistic merit. Robert Rivière worked on similar lines, but displayed considerable freedom in his designs and wonderful skill in finishing his work. Joseph Zaehnsdorf deserves honorable mention among those who strove to maintain a high artistic ideal combined with true and solid work. He was born in Pesth, Austro-Hungary, in 1816. At the age of fifteen he went to Stuttgart, where he was apprenticed to Kupp. From Stuttgart he went to Vienna, where he worked with Stephan, by whom he was marked out as the cleverest handworker of the day. In the thirties he went to London, where he worked for a time with Wesley & Co., and then with Mackenzie, in those days the best binder in London. In 1842 he commenced business on his own account. For twelve or fifteen years progress was slow; but hard and conscientious work brought its reward. On his death, in 1886, he had the satisfaction of knowing that his son, Joseph W., would worthily continue one of the most extensive and best-known shops in the English-speaking world. Mr. Joseph W. Zaehnsdorf, who was born in London in 1853, has already achieved great results and may be considered a worthy successor not only of his father, but also of Bedford and Rivière.

John Ramage, the worthy pupil of Lortic, is still spared, and worthily represents the school in which he was reared. He was born in London, February 20, 1836. After serving his time with John Wright, he went to Paris and was fortunate enough not only to obtain an engagement with Lortic, but to win his friendship. In 1860 Mr. Ramage went to Edinburgh, where he bought the business of Mr. Banks. But three years later he returned to London, where he is at present, if we are not mistaken, at 4 and 5 Creed Lane. Mr. Ramage's work is noted for careful and elaborate tooling, closely following the lines of illustrious masters.

Roger de Coverly, the apprentice of the senior Zaehnsdorf, and master of Cobden-Sanderson, stands at the head for his skill in working marbled calf and vellum, for which he has received high praise from such authority as Octave Uzanne. He was born in London, February 12, 1831, and at the age of fourteen was apprenticed to Mr. Zaehnsdorf. Desirous of gaining some insight into the bookselling business, he endeavored in 1851 to obtain a situation as a bookseller, but, fortunately, without success. After some time he obtained employment in the shop of J. & J. Leighton, where he remained until 1863, when he opened his first shop in the neighborhood of Leicester Square. After years of struggling he also succeeded in working his way into the front rank of modern English binders. His business is not large, but very select, and numbers among its patrons some very eminent names.

In the year 1883 T. J. Cobden-Sanderson, of the Inner Temple, a nephew of Rivière, went to Mr. de Coverly to learn the art of bookbinding, and made very satisfactory progress during the six or seven months that he passed under tuition at about three or four hours per day. He has since become a very skilful finisher, and Mr. de Coverly is very proud of him as a pupil. Cobden-Sanderson is a friend and fellow-laborer of William Morris and Walter Crane, with whose socialistic propaganda he is in sympathy. He takes much the same view of life; he has the same aim in art, and he is gifted with not a little of the same decorative spirit. "Believing in handicraft as the salvation of humanity, and that a man should labor with his hands, he abandoned the bar and studied the trade of bookbinder. Perhaps it is hardly unfair," says Prof. Brander Matthews, from whom we quote, "to call him an amateur—so Mr. Hunt was an amateur when he designed those most beautiful wrought-iron gates at Newport. Mr. Cobden-Sanderson's forwarding has not yet attained to the highest professional standard. But there are not lacking book-lovers who believe him to be the most original and the most effective finisher who has yet appeared in England. His tooling is admirably firm and dazzlingly vigorous. Whatever the inadequacy of his workmanship in the processes which precede the gilding—and in these his hand is steadily gaining strength—there is no disputing his decorative endowment. He brought to the study of bookbinding an alert intelligence, a trained mind, and a determination to master the secrets of the art." He does all his own work, being both forwarder and finisher, unaided even by an apprentice, although his wife (a daughter of Richard Cobden) has taken charge of the sewing. He designs his own tools, having them

cut especially for him. Even the letters he uses were drawn for him by Miss May Morris; and he makes a most artful use of lettering, working initials, names, titles, and mottoes into his design and making them an integral and essential part of the scheme of decoration. He has studied most lovingly the methods of Le Gascon, and he has assimilated some of the taste of that master of the art; it is from Le Gascon, no doubt, that Cobden-Sanderson caught the knack of powdering parts of his design with gold points, stars, single leaves, and the like—a device giving the utmost brilliancy to the design if used skilfully. Mr. Cobden-Sanderson will not work to order. He binds only those books that please him, preferring books of permanent value in the original edition, and he binds them as he pleases. He is independent of the caprices of his customers. He does not undertake many volumes and with each he does his best. Of course he never repeats himself; every one of his bindings is as unique as a picture; there are no replicas. Every cover is composed for the volume itself and is often the outcome of a loving study of the author, a decorative scheme having been suggested by some representative passage. But he never confounds decoration with illustration; as he explained in an article on his art, "beauty is the aim of decoration, and not illustration, or the expression of ideas." His bindings are as distinctive and original as those of the Éves, and his methods equally scientific. Up to the present time Mr. Cobden-Sanderson has devoted himself solely to one kind of binding—leather, tooled in gold—with respect to which he has on several occasions publicly enunciated the principles upon his works, and with a reference to which we must conclude this notice of his work.*

In Germany the art of bookbinding, owing to many causes, has declined. Edition and machine work is the rule, though here and there an individual may still manfully struggle to uphold the dignity of his craft. Among these we may mention Georg Collin, court-bookbinder, of Berlin, a pupil of the elder Zaehnsdorf. Mr. Collin's work is noted for conscientiqus forwarding, for the careful and workman-like treatment of the leather, and particularly for its original tooling. His mosaic work also, while it has strong German characteristics, is true to the best traditions of this branch of decoration. Some of his most notable work was done for the late Emperor William I., and now reposes among the treasures of the Hohenzollern Museum in Berlin.

* See Cobden-Sanderson's article on "Bookbinding" in Macmillan's *The English Illustrated Magazine*, January, 1891, v. 8, p. 323; also, "Bookbinding: its processes and ideal," *Fortnightly Review*, August, 1894, p. 217.

In America the art of the bookbinder has not flourished to any important extent; partly, it is thought, because the wages of skilled workmen are high, and the tariff on raw materials burdensome; but, we suspect, more because it is an old, old fashion to neglect home talent in favor of that which is not so easily commanded. Thus it is that the English bibliophile has enriched the French artist, and his American *confrère* has patronized the English workmen, while each neglected the struggling talent in his own country. Of such we have had ample in this country during the past forty years, including the names of William Matthews, Frederick Gilson, Alfred Matthews, J. M. Bradstreet & Son, Henry W. Stikeman, R. W. Smith, James B. Nicholson, Otto Zahn, and Henry Blackwell. Among these Mr. William Matthews stands easily first. His sumptuous and artistic productions have earned for him a world-wide reputation not second to that of any living representative of the craft. This high position has, however, been won only by sheer hard work, for, fifty years ago, before Mr. Matthews came to the land of his adoption, fine binding was a branch of art which had not then taken root in the United States. Mr. Matthews was born in Aberdeen, Scotland, on March 29, 1822. At seven years of age he was sent to London, where he was educated and subsequently apprenticed to the firm of Remnant & Edmonds. At that time this was the largest and most important bookbinding establishment in Great Britain. Young Matthews excelled as a finisher and blocker, but so slavish and intolerable were the conditions under which he worked that he sought a means of escape by obtaining an engagement to come to New York, where he landed on December 5, 1843. He was not long in perceiving that his proficiency in the art was at least equal, if not superior, to that of any of the men by whom he was surrounded, and that an opportunity existed for a very much better class of work than that which was being generally executed. This conviction was strengthened during the two years he passed as a journeyman, until at last he had the courage, though backed by exceedingly slender means, to start in business for himself in January, 1846, at 74 Fulton Street, New York. While still struggling on with some difficulty, the great exhibition of 1851 was held in London, and Mr. Matthews was surprised and nettled to think that America had sent no exhibit; so that when the New York exhibition of 1853 was announced, he determined to lead the way with some good work, and prepared an exhibit far beyond what his limited means properly allowed for. The case contained specimens of almost every style of fine library binding, setting forth flexibility of opening,

firmness and trueness of forwarding, and accuracy of tooling and lettering. The principal exhibit was a copy of Owen Jones's "Alhambra," a large folio filled with plates of the gorgeous Moorish decorations of that famous building. Its contents gave full scope of fancy in the designs for the cover, while the three colors—yellow, blue and red—used in the decoration of the palace were obtained by covering the volume with yellow russia and inlaying the design thereon with blue and red morocco. The designs were wholly composed of straight and curved lines, dots and circles, and without the aid of an engraved tool of any description, as it was his purpose to show what the binder could do by his own art for the embellishment of bookwork. The designs were very elaborate, and took the finisher six months to execute, but his object was gained. In the competition with French and British binders, Mr. Matthews had the pleasure of receiving a silver medal, the highest prize given at the exhibition, and the effect of his fine exhibit was to bring his work so prominently before the public, that from that time his business largely increased and his reputation was established. Shortly after this, in 1854, D. Appleton & Co. engaged Mr. Matthews, and nearly monopolized his services for the remainder of his career. He retired from active business in 1890. During that period some of the finest work that America has ever produced was turned out under his direction, and a "fine binding by Matthews" is almost as eagerly sought after as are those by any modern master. It has always been a strong point with him that instead of the binder ringing changes with the ornaments furnished by the engraver and now the common property of all, having been in use for centuries, he should show his independence of them and simply use straight and curved lines, circles and dots, or such tools as may be necessary to execute his own designs. Therefore, whenever a design was demanded for exhibition or binding, without limit of cost, his finishers had to act on this principle. At the Centennial Exhibition, Philadelphia, 1876, two volumes of "Picturesque America"—then being published—were exhibited in leather mosaic on which no engraved tool was used, even the inlaid lettering being all worked up from bits of line and gouges, and they were the finest books exhibited, although the collection was very large and fairly representative. At the Paris Exposition in 1889, "Picturesque America" and "Picturesque Palestine" were exhibited, and though of less pretentious style than the Philadelphia exhibit, they were of pure handwork, and magnificent specimens of tooling; with these there was a large collection of library work, which, after careful examination, was pronounced the best in the Exposition for solidity and accuracy of workmanship. Among the wealthy book-lovers of America Mr. Matthews is a high authority, and in 1885 he was invited by the Grolier Club of New York to deliver a lecture on "Modern Bookbinding Practically Considered," which was deemed of such importance that it was published by the club in 1889.

Among the younger members in the ranks of American bookbinders Otto Zahn, of Memphis, Tenn., gives promise of becoming a leader. Born in Berka, Schwarzburg-Sonderhausen, Germany, in 1856, endowed with a good education, and a wide experience in the best shops of Germany, France, England, Italy, Egypt, Brazil and in the United States (where he arrived in 1883), he has already produced some work that has commanded respectful attention from authorities in this country as well as abroad. His incised leather-work and finishing give the greatest promise for his future. In bringing this necessarily contracted and patched account to a close we echo Mr. William Matthews's plea to the American collector to bestow his "patronage at home instead of abroad, fostering and educating native workmen to an excellence they can never otherwise attain."

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A thoroughly practical manual. Contains a list of 31 books devoted exclusively to bookbinding from a practical point of view.

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An exhaustive and scholarly work based on John Hannett's "An inquiry into the nature and form of the Books of the Ancients." The work, however, is practically a new one and is a review of the subject from the prehistoric to the present time. The author treats, in the fullest manner possible, of the progress and development of the art of bookbinding and decorating in Europe and Great Britain, and gives transcripts of a number of scarce documents relating more or less directly to the subject. Has a full index.

Mr. Brassington promises a description of the historic bindings in the Bodleian library, to be illustrated with 24 plates, reproduced in orthochromatic photography from the originals, and colored by hand in imitation of the original bindings. Sampson Low, Marston & Co., London, will furnish prospectus.

British Bookmaker. Lond., Raithby, Lawrence & Co. (*discontinued*).

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his every assertion. One of the best brief histories of bookbinding in the country where the art has most flourished.

HANNET, J: History of the art of bookbinding; ed. by W. Salt Brassington. London, Eliot Stock, 1893. col. pl. and il., 4°, cl., 42*s.*
An entirely new edition of the author's "Bibliopegia" that had been out of print for many years.

HATHAWAY, F. P. Bindings for a public library. *Library Journal*, v. 4 : 248.

HEAT, effects of, on bookbindings. *See* Gas.

HISTOIRE DE LA BIBLIOPHILE: recherches sur les bibliothèques des plus célèbres amateurs, armorial des bibliophiles. Paris, Techener, 1861–'64. 10 pts., imp. fol., 47 etchings by Jacquemart of fine and rare bindings. (Sold now at about $30.)

HOE, Robert. A lecture on bookbinding as a fine art, delivered before the Grolier Club, February 26, 1885, with sixty-three illustrations. New York, The Grolier Club, 1886. 36 p. 63 pl. Q.

HOMES, H: A. Deterioration of bindings. *Library Journal*, v. 5 : 213.

HORNE, Herbert P. The binding of books : an essay in the history of gold-tooled bindings. N. Y., Charles Scribner's Sons, 1894. 13+234 p. il. 8°, (Books about books.) cl., $2.50.
Beginning with the introduction of gilding upon bookcovers about the end of the fifteenth century, Mr. Horne treats the subject from an artistic point of view, seeking more for beauty in design than for mere mechanical skill in execution. The book is of great value in showing how essentially good binding depends on good design. In the preface the author refers to some rare books on the art of bookbinding.

JOHNSTON, D. V. R. Binding and binderies. *Library Journal*, v. 16 : 9.
Mr. Johnston is reference librarian in N. Y. State Lib., Albany, and has condensed much valuable information into his paper, which was read before the A. L. A. Conference at San Francisco, Oct., 1891. *See* also discussion of this paper in same issue, pp. 83–85.

—— Notes on binding. *Library Journal*, v. 17 : 13–15. *See* also discussion in same issue, pp. 29, 31, and 62.

—— Binding and repair. *Library Journal*, v. 18 : 246.

JONES, J: Winter. Fine bindings. *Library Journal*, v. 2 : 115.

KANGAROO BINDING. *See* Garrett, R:

KEPHART, Horace. Deterioration of bindings. *Library Journal*, v. 18 : 82.

LAW BOOKBINDING. Melvil Dewey, C: C. Soule, *Library Journal*, v. 15 : 144, 145.

LEATHER bindings, restoring. *See* Restoring.

LE ROUX DE LINCY, Adrien Jean Victor. Recherches sur Jean Grolier, sur sa vie et sa bibliothèque, suivies d'un catalogue des livres qui lui ont appartenu. Paris, L. Potier, 1866. xlix+491 p. 8°, 6 pl. 4°.

LEMPERTZ, H:, *ed.* Bilderhefte zur geschichte des bücherhandels und der mit demselben verwandten Künste u. gewerbe. Cologne, J. M. Herberle (H: Lempertz), 1853–'65. 65 pl. cont. 280 il. in copper, litho., fac-simile, and wood-engr., with text, Fol.
Lempertz is the successor of Johann Matth. Heberle, who established himself as printer and bookseller in 1815 in Cologne. He includes in this work marginalia about dealers in mss., printers, and booksellers in Germany, the Netherlands, Italy, France, England, and America (the latter, by the way, being represented by Benjamin Franklin only); bookbinding and punched leather-work of the 14th, 15th and 16th centuries; initials and decorations; ex-libris, etc.

LETTERING backs. *Library Journal*, v. 10 : 343.

LIBRARY BINDING. Practical talks at the New York Library Club. *Library Journal*, v. 15 : 148, 149.

—— *See* also Barry, Sir R.; Hathaway, F. P.; Sargent, Miss M. E.

MANN, B: Pickman. Standard covers for temporary binding. *Library Journal*, v. 8 : 6.

MATTHEWS, Brander. Bookbindings of the past. *The Century Magazine*, May, 1894.

—— Bookbindings of the present. *The Century Magazine*, June, 1894.

—— Commercial bookbinding. *The Century Magazine*, October, 1894.
This series of articles will be published in book form by Macmillan & Co.

MATTHEWS, W: Modern bookbinding practically considered : a lecture read before the Grolier Club of New York, March 25, 1885, with additions and illustrations. N. Y., The Grolier Club, 1884. 96 p. il. sm. 4°, cl.
To this engaging practical treatise frequent reference has been made in our historical survey, and to it we are greatly indebted for much practical information.

MAUL, Johann. La dorure sur cuir, reliure, ciselure et gaufrure en Allemagne, Epoque moderne. Paris, Édouard Rouveyre, n. d. 14 p. 40 pl. Fo.

METAL in bookbinding, known as "British Pellisfort." *Library Journal*, v. 12 : 238.

MICHEL, Marius, *et fils.* La reliure française depuis l'invention de l'imprimerie jusqu'à la fin du xviii^e^ siècle. Paris, Morgand & Fatout, 1880. 4+144 p. il. 4°.
"A good book on the history of bookbinding has yet to be written. Arnett's treatises are *jejeune* and out of date and were based on defective material, while everything that has been written on this subject since is below criticism. We might except from this harsh judgment 'La Reliure' of Messrs. Marius Michel (père et fils), which is a thoroughly good book from its own point of view; but, unfortunately, the authors are *doreurs* not *relieurs*, and suffer from bias like the man who cried 'there is nothing like leather.' He was not a binder, but they are 'finishers,' and their opinion is that nothing merits mention in connection with the art of bookbinding beyond the process of decorating the sides and back of the leather with ornaments in gold. It is truly an elegant and artistic employment, requiring discrimination, taste, and skill; but, alas, even of Marius Michel, as of all modern workmen, English or foreign, it must be said that they are mere eclectic copyists. Of course, eclectic imitation is a correct principle, but those who followed it in the 16th and 17th centuries did not seek their models slavishly in the works of their predecessors, but in the contemporary development of ornamental art in other branches of industry, or else in the adaptation of natural forms. When the two Deromes had gone — that is, toward the end of the French Revolution—there were binders both in France and in England who revolted against the stereotyped repetition of Boyer, Padeloup, and Derome, and sought for originality and always with success. Roger Payne, Kalthoeber, and Charles Lewis in England, Thouvenain and Bozérian in France, must be mentioned with respect as having thus won distinction; for their successors, during the last sixty years or so, however successful in the production of handsome and solid bindings, we cannot entertain the same esteem."— BERNARD QUARITCH in his preface to "Catalogue of books in historical or remarkable bindings" (no. 349, July 1, 1883).

—— La reliure française commerciale et industrielle depuis l'invention de l'imprimerie jusqu'à nos jours. Paris, Marius Michel *et fils*, 1881. 140 p. (with numerous woodcuts and 23 pl. of elaborate designs of stamped bindings from the earliest times till the time of publication.) 4°, pap., 50 fr.
A companion to the volume described above.

NICHOLS, Prof. W: R. Deterioration of library bindings. *Library Journal*, v. 4 : 435–438.

NICHOLSON, Edward B. On buckram as binding material. *Library Journal*, v. 2 : 207 ; 271. v. 3 : 77. v. 5 : 304.

NICHOLSON, Ja. B. A manual of the art of bookbinding, containing full instructions in the different branches of forwarding, gilding, and finishing ... designed for the practical workman, the amateur, and the book collector. Phila., H. C. Baird, 1856. 318 p. il. 12°, cl.

Chiefly practical, describing methods, processes, and tools.

—— What a bookseller should know about binding. In *Publishers' Weekly*, v. 25 (June 7, 1884), p. 667.

PAMPHLET BINDING. See Austin, W.

PEIGNOT, Gabriel. Essai historique et archéologique sur la reliure des livres, et sur l'état de la librairie chez les anciens. (Avec planches). Paris, Jules Renouard, 1834. 81 p. 2 pl. O.

Deals exclusively with the books of the Romans.

PIG-SKIN for bookbinding. *Library Journal*, v. 11 : 167.

POOLE, R. B. Bookbinding memoranda. *Library Journal*, v. 14 : 269.

—— Elements of good binding. *Library Journal*, v. 17 : 15.

Mr. Poole, who originally spelled his name without the final e, was up to the time of his death librarian of the Y. M. C. A. library in New York. He was well posted on leathers, having at one time been employed in a tannery.

PRESERVATION of bookbindings. *See* Chance, F.

PRIDEAUX, *Miss* S. T. An historical sketch of bookbinding, with a chapter on early stamped bindings by E. Gordon Duff. London, Lawrence & Bullen, 1893. sm. 4°, $2.40.

An amplification of her introductory note to the catalogue of the exhibition of bookbindings at the Burlington Fine Arts Club. Notwithstanding a certain want of proportion in her treatment of the subject, this is probably the best English summary of the history of the art. Contains a short bibliography.

—— A bibliography of bookbinding. London, James Bain, 1892.

Fuller than any of its predecessors in French, as it is also the first serious attempt at a bibliography in English. It is unusually abundant in American material.

QUARITCH, Bernard. Catalogue of books in historical or remarkable bindings. No. 349, July 1, 1883. Lond., Bernard Quaritch, 1217–1392 p. 12818–13804 titles, 8°, pap., 5*s*.

To the preface "On the history of artistic bookbinding," from the 9th to the 19th century, we are indebted for much of the interesting material embodied in our historical survey.

—— Fac-similes of choice examples of historical and artistic bookbinding. Lond., B. Quaritch, 1889. 11 pts., roy. 8°, *ea.* 21*s*.

Of its kind it is a grand work, and without comparison. The fac-similes are as perfect as high-class lithographic art can produce, and the hundred and three plates illustrate completely the history of the bookbinders' art. In the introduction Mr. Quaritch justly says of the work: "The volume now offered to the public claims rank as a *book*, not merely as a collection of plates. This assertion is based, not upon any vain belief in the value of the text, but upon the nature of the illustrations. They have been selected with a clear purpose from examples of the art of ornamental bookbinding, which range consecutively over three centuries of European practice, and exhibit the successive styles that have prevailed in the ornamentation of books, from the Revival of Letters to the middle of the eighteenth century." The remainder of the introductory article is devoted to a well-written account of book ornamentation, which will prove a valuable addition to the literature of the craft.

The plates are divided into twenty-two classes, as follows: (1) Gothic bindings stamped in blind-tooling; (2) Modern European bindings: early examples derived from Saracenic models; (3) Cameo-bindings of the sixteenth century; (4) Bindings of the sixteenth century in transitional style; (5) Bindings executed for Jean Grolier; (6) Bindings done by Henri Deux and Diane de Poitiers; (7) Grolieresque bindings: Italian; (8) Grolieresque bindings: French; (9) Grolieresque bindings: English; (10) Grolieresque bindings: Flemish and German; (11) Veneto-Lyonese, stamped in the centres or corners with Grolieresque patterns; (12) French bindings by the Éve family; (13) Foreign imitations of Éve bindings; (14) Bindings by Le Gascon; (15) Foreign imitations of Le Gascon; (16) French binding in the seventeenth century: Bourbon and Le Gasconesque; (17) English binding in the seventeenth century; (18) French binding, late seventeenth and early eighteenth century: Boyer and Du Seuil; (19) French binding, eighteenth century: Padeloup, Derome; (20) English and Scottish bindings in the eighteenth century; (21) Modern French imitative binding; (22) Book covers of peculiar fabric.

RE-BINDING books for general circulation. *Library Journal*, v. 18 : 188.

REPAIRING. *See* Johnston, D. V. R.

RESTORING LEATHER BINDINGS. *Library Journal*, v. 11 : 454.

ROGERS, F: The art of bookbinding. Lond., Swan Sonnenschein & Co., 1894. cr. 8°, pap., 6*d*.

A revised lecture given by Mr. Rogers, who is president of the Vellum Binders' Trade Society of London. It is not exactly a treatise on bookbinding but rather a series of chats on bookbinding and London trades unions. It is therefore of interest more to the practical workman than to the bibliopole.

ROPES, W. L. Evaporation of bookbindings. *Library Journal*, v. 10 : 104.

SANDERSON, T. J. Cobden-. Bookbinding. *English Illustrated Magazine*, January, 1891.

—— Bookbinding: its processes and ideals. *Fortnightly Review*, August, 1894.

SARGENT, *Miss* M. E. Binding for library use. *Library Journal*, v. 19 : 262.

SMALLEY, G. W. Book collecting and binding. *Library Journal*, v. 10 : 37.

STOCKBAUER, J. Abbildungen von mustereinbänden aus der blüthezeit der buchbinderkunst, mit begleitendem texte. Leipzig, 1881. 4° (in portfolio), 32*s*.

Forty plates executed in photography by Naumann & Schroeder, exhibiting some remarkably fine specimens, chiefly by French and Italian binders of the 16th century.

TEMPORARY BINDING, Standard cover for. *See* Mann, B: P.

THOINAN, Ernest. Les relieurs Français (1500–1800): biographie critique et anecdotique. Paris, Paul, Huard & Guillemin, 1893. il.

A complete bird's-eye view of the successive changes and transformation of the art during the three most important centuries in the history of bookbinding.

UZANNE, Octave. La reliure moderne, artistique et fantaisiste. Paris, Édouard Rouveyre, 1887. 263 p. il. 8°, 72 pl.

WHEATLEY, W: B: Remarkable bindings in the British Museum, selected for their beauty or historic interest, and described. London, Sampson Low & Co., 1889. xv+143 p. 64 pl. 4°. (250 copies to subscribers only.)

The plates (sixty-four monotint reproductions from the finest book-covers in the museum collection) were selected and arranged by Mr. Joseph Cundall.

WOODWARD, C. J. Action of burning gas on leather used for bookbinding. *Library Journal*, v. 12 : 321.

ZAEHNSDORF, Jos. W. The art of bookbinding: a practical treatise. 2d ed. rev. and enl. Lond., George Bell & Sons, 1890. 19+190 pl. and diagrams, 16°, (Technological handbooks.) cl., $1.50.

The best manual on the subject.

TECHNICAL TERMS USED IN BOOKBINDING.

All Along.—When a volume is sewed, and the thread passes from kettle-stitch to kettle-stitch, or from end to end in each sheet, it is said to be sewed all along.

Asterisk.—A sign used by the printers at the bottom of the front page of the duplicate leaves printed to supply the place of those cancelled.

Bands.—The twines whereon the sheets of a volume are sewn. When the book is sewed flexible the bands appear upon the back. When the back is sewn so as to let in the twine the appearance of raised bands is produced by gluing narrow strips of leather across the back before the volume is covered.

Bead.—The little roll formed by the knot of the headband.

Bevelled Boards.—When the edges of the boards of the cover are rounded off or pared down, giving the cover a more finished appearance. In cloth work, etc. (machine work), the bevelling is flat; in fine binding a round bevel is made.

Bleed.—When a book is cut into the print it is said to bleed.

Blind Tooled.—When the tools are impressed upon the leather, without being gilt, they are said to be blind or blank.

Boards are of various kinds, such as pressing, backing, cutting, burnishing, gilding, etc. The pasteboards used for side covers are termed boards. The boards used for cutting books out of boards are called steamboat boards. Tinned boards are used for finished work, while brass or iron bound boards are used for pressing cloth work.

Bole.—A preparation used in gilding edges.

Bolt.—The fold in the head and fore edge of the sheets. Also the small bar with a screw used to secure the knife to the plough.

Bosses.—Brass plates attached to the sides of volumes for their preservation.

Broke Up, or Broken Over.—When plates are turned over and folded at a short distance from the back edge, before they are placed, so as to enable them to turn easily in the volume, they are said to be broke up. The same process is sometimes applied to the entire volume.

Burnish.—The effect produced by the application of the burnisher to the edges.

Calf-Lined.—This term applies mostly to elegantly limp-bound Bibles and Prayer-Books, where the inside of the limp cover is lined with calf-skin, taking the place of the half of the end paper which is on the inside of the cover. This renders the book so limp and pliable that it may be almost rolled up—there being nothing between the inside and the outside leathers of the covers.

Cancelling.—Leaves found to be imperfect after the book is bound, or in process of binding, can be taken out, "cancelled," and others substituted. It is more practicable when the cancellings are scattered through the book, and not all together. A few additional leaves may be added on the same principle, but a number of successive leaves cannot very well be taken out of one place and replaced by others.

Caps.—The leather covering of the headband. Applied also to the paper envelopes used to protect the edges while the volume is being covered and finished.

Case Work.—Work in which the boards are covered and stamped. The volume is then glued upon the back and stuck into them.

Catchword.—A word met with in early printed books at the bottom of the page, which word is the first on the following page. Now used to denote the first and last word in an encyclopædia or other book of reference.

Centre Tools are single upright or independent tools used for the middle of the panels by the finisher.

Clearing Out.—Removing the waste paper and paring away any superfluous leather upon the inside preparatory to pasting down the lining paper.

Collating.—Examining the signatures after the volume is gathered to ascertain if they are correct and follow in numerical order.

Corners.—The triangular brass tools used in finishing backs and sides. The gilt ornaments used on velvet books. Also the leather pasted on the corners of half-bound books.

Cropped.—When a book has been cut down too much it is said to be cropped.

Cut Flush means simply that the cloth cover, which is usually limp (without boards), is drawn on the book and the whole cut at once, cover and all, the edge of the cover being cut flush with the edge of the book. It is a suitable way of binding when neither strength nor elegance is required.

Dentelle.—A fine tooled border resembling lacework.

Doublure.—The term is used when the insides of covers are lined with leather.

Edge Rolled.—When the edges of the boards are rolled. It may be either in gold or blind.

Edges Gilt in the Round are applied only to the finer class of leather bindings. This style is very expensive, but it imparts a solid and beautiful appearance to the front of the book.

Embossed.—When a plate is stamped upon the cover so as to present a raised figure or design it is said to be embossed. Some inappropriately term this kind of work arabesque.

End Leaves, or lining papers, as they are sometimes called, are the sheets which are pasted to the inside of the covers, and are either plain white or colored (buffs and browns generally) according to the style of binding. Marbled papers are largely used on fine leather work, and in connection with marbled edges. On fine work white watered papers are used, and sometimes, in the case of very elegant bindings, the end leaves are made with silk or leather tooled.

End Papers.—The paper placed at each end of the volume, a portion of which is removed when the lining paper is pasted down upon the boards. Also called waste papers.

Fillet.—The cylindrical ornament used in finishing, upon which simple lines are engraved.

Finishing is that department that receives the volumes after they are put in leather, and ornaments them as required. One who works at this branch is termed a finisher.

Flexible.—When a book is sewn on raised bands and the thread is passed entirely round each band.

Flexible Sewing.—In this case there are no indentations made for the cord, which rests *on*, instead of being sunk *into* the back, and the thread is carried around it; this acts as a hinge, and makes the back open freely.

Fore Edge.—The front edge of the book.

Forwarding is that branch that takes the books after they are sewed and advances them until they are put in leather ready for the finisher. One who works at this branch is termed a forwarder.

Foundation Plate.—A plate of iron or brass upon which side stamps are affixed.

Full Bound.—When the sides of a volume are entirely covered with leather it is said to be full bound.

Gathering.—The process of arranging the sheets according to the signatures.

Gilt is applied to both the edges and to the ornaments in finishing.

Gilt Top Uncut means that the book is gilt on the top edge only. Originally this was intended simply as a protection against dust settling in the book. On valuable and large-paper copies—"tall" copies as they are sometimes called—the other edges (front and bottom) are left untrimmed, or but very slightly trimmed, thus preserving the wide margins intact. This mode of treating the edges has of late become much in vogue with the finer editions.

Glair.—The whites of eggs.

Gouge.—A tool used in finishing, the face of which is a line forming the segment of a circle.

Guarding, or *Hinging.*—Thick, heavy leaves are "guarded," or "hinged," so that they will be opened freely—*i.e.*, a strip is cut from the back of each leaf, which is called the "guard," and is sewed or pasted into the back of the book. The leaf is then attached to the "guard" by means of a strip of thin paper or muslin, which acts as a hinge.

Guards.—Strips of paper inserted in the backs of books intended for the insertion of plates, to prevent the book being uneven when filled; also the strips upon which plates are mounted.

Half Bound.—When a volume is covered with leather upon the backs and corners, and the sides are covered with paper or cloth.

Head and Tail.—The top and bottom of a book.

Headband.—The silk or cotton ornament worked at the ends so as to make the back even with the squares.

Illuminating.—Covers of books can be illuminated with leather, cloth, or paper of different colors, according to the different styles of bindings. On the covers of Juvenile Books fancy chromos are sometimes introduced, together with the elaborate ornamentation generally found on this class of work.

Imperfections.—Sheets rejected on account of being in some respect imperfect, and for which others are required to make the work complete.

In Boards.—When a volume is cut, after the pasteboards are affixed to form the sides, it is said to be cut in boards. The term is also applied to a style of binding in which the boards are merely covered with paper.

Inset.—The pages cut off in folding and placed in the middle of the sheet.

Joints.—The projections formed in backing to admit the boards; applied also to the inside when the volume is covered. They are of leather or cloth, and are only used in the finer class of bindings, or where greater strength is required. They are inserted along the back of the inside of the cover where it joins the book and helps to keep it from falling out of the cover. In fine bindings it also offers an opportunity to continue the gold ornamentation all round the inside of the cover.

Justification.—The observance that the pages of a volume agree and are parallel throughout, so as to insure a straight and equal margin.

Kettle stitch.—The stitch which the sewer makes at the head and tail of a book, said to be a corruption of chain-stitch.

Laced In.—When the boards are affixed to a volume by means of the bands being passed through holes made in the boards, they are said to be laced in.

Limp Binding means that the cover is very thin and yielding. A perfectly limp leather book can be rolled up easily.

Lining Paper.—The colored or marbled paper at each end of the volume.

Mitred.—When the lines in finishing intersect each other at right angles and are continued without overrunning each other, they are said to be mitred.

Out of Boards.—When a volume is cut before the boards are affixed it is said to be done out of boards.

Overcasting.—An operation in sewing when the work consists of single leaves or plates.

Panel.—The space between the bands; also applied to bevelled and sunk sides.

Panelling.—Panelled sides are sometimes used, as in the case of Bibles, albums, etc., which, combined with the usual ornamentation in gold, give a very rich appearance. Panels are shapes or forms of wood worked under the leather. A somewhat similar effect is produced with stamps and dies, with which the leather is embossed up and filled in preparatory to covering. This latter is not practicable except in cases of very large editions.

Papering Up.—Covering the edges after they are gilt, so as to protect them while the volume is being covered and finished.

Paring.—Reducing the edges of the leather by forming a gradual slope.

Pastings are illustrations, or single leaves, which are printed separately from the general book, and have to be pasted in their proper places before the folded sheets are gathered and collated. They should be carefully printed with reference to the proper dispositions of the margins, so they can be easily cut apart in case there are many printed on a sheet.

LIBRARY OF

Pieced.—When the space between bands upon which the lettering is placed has a piece of leather upon it different from the backs it is said to be pieced or titled.

Plough.—The instrument used in cutting the edges of books and pasteboards.

Points.—Holes made in the sheets by the printer; they serve as guides in folding.

Quarter Binding.—Same as Half Binding, except the leather is very scant on the side.

Rasped.—The sharp edge taken off the boards.

Register.—The ribbon placed in a volume for a marker; also a list of signatures attached to the end of early printed works, for the use of the binder.

Roxburgh.—This style has about the same amount of leather on the back as Quarter Binding, but no corners. Paper sides and no raised bands on the back, which is smooth, and simply lettered.

Run Up.—When the back has a fillet run from head to tail without being mitred at each band, it is said to be run up.

Runner.—The front board used in cutting edges, etc.

Semé or *Powder.*—Ornamentation in which the device or devices are regularly repeated at intervals.

Set Off designates the transfer of the ink to the opposite page.

Setting the Head is covering the headband neatly with the leather, so as to form a kind of cap.

Sewed on Tapes.—Cloth books required to open freely are sometimes sewed on tapes. This method is not so expensive as flexible sewing.

Sewer.—The person who sews the sheets together on the sewing press—generally a female.

Sewing.—Books are usually sewed by each sheet being attached to two or more cords or bands sunk across the back of the book, the bands varying in number, and the sheets being more or less secured by the thread, according to the size of the book and the strength and firmness desired.

Signature.—The letter or figure under the footline of the first page of each sheet to indicate the order of arrangement in the volume; sometimes applied to the sheet itself.

Size.—A preparation used in finishing and gilding, generally made from vellum.

Slips.—The pieces of twine that project beyond the volume after it is sewn.

Squares.—The squares of a book are the inside faces of the cover, which project over the edge. In fine work the squares are generally ornamented with gold.

Stabbing.—The operation of piercing the boards with a bodkin for the slips to pass through; also the piercing of pamphlets for the purpose of stitching.

Stamps.—The brass tools used in finishing to impress a figure upon the leather; they are distinguished by hand stamps and stamps for the press.

Start.—When any of the leaves are not properly secured in the back, upon opening the volume they will project beyond the others, and are said to start.

Steamboating.—Cutting books out of boards, a number being cut at the same time.

Stitching.—The operation of passing the head through a pamphlet for the purpose of securing the sheets together.

Stops.—Are small circular tools adapted to stop a fillet when it intersects at right angles to save the time used in mitreing.

Taped.—The leaves of school-books, such as Spellers, First and Second Readers, Geographies, and such like work, are generally held by tapes passed through the book, close to the back, and the ends of the tapes pasted to the inner sides of the cover. There is another method of binding, with double instead of single tapes, which has been patented. In this the ends of the tapes are attached to both the inside and outside of the cover, under the linings, imparting great strength and flexibility to the binding.

Three-Quarter Binding.—Same as Half-Binding, except that more leather is used on the backs and corners.

Title.—The space between bands, upon which the lettering is placed.

Trindle.—A strip of thin wood or iron.

Turning Up.—The process of cutting the fore edges in such a manner as to throw the round out of the back until the edge is cut. All books that are cut in boards have a pair of trindles thrust between the boards and across the back to assist in the operation.

Waste, or *Waste Leaves*, are part of the end papers and the blank leaves between the colored end papers and the book proper, and should be part of the same lot of paper with which the book is printed. This very essential matter of "Waste," which is often neglected by the publisher, should always be taken into account in buying paper for the printer, and sufficient laid aside for the edition. There is required for binders' waste for every 1000 copies:

4to	21	quires.
8vo	10½	"
12mo	7	"
16mo	5¼	"
18mo	4¾	"
32mo	2¾	"

For fine leather work, "Extra" work, as it is called, half as much again is required. When the end papers are to be plain white, double waste is used.

Whipping.—Another term for overcasting, but when longer stitches are made.

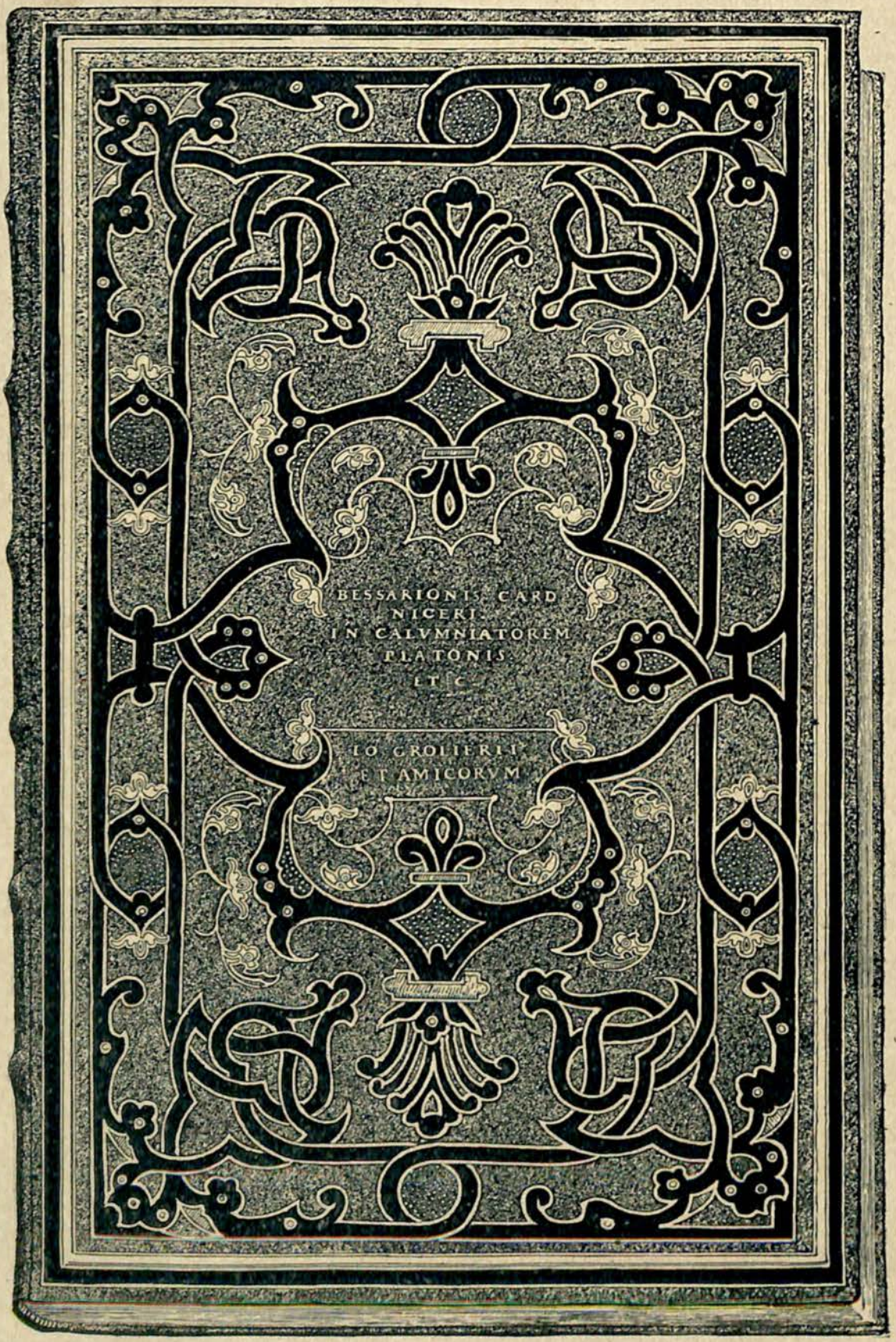
Whipstitching.—When the leaves of a book are single—*i.e.*, no fold at the back—they are sewed together in sections, the stitches on the back of each section being very close together, and extending from top to bottom, which is called whipstitching. These sections are then sewed in the same manner as the sections of a book with folded leaves.

Witness.—When a volume is cut so as to show that it has not been so cut down, but that some of the leaves have still rough edges. These uncut leaves are called "Witness."

Wrinkle.—The uneven surface in a volume, caused by not being properly pressed or by dampness, also caused by improper backing.

SPECIMENS OF REPRESENTATIVE BOOKBINDINGS

1516–1890.



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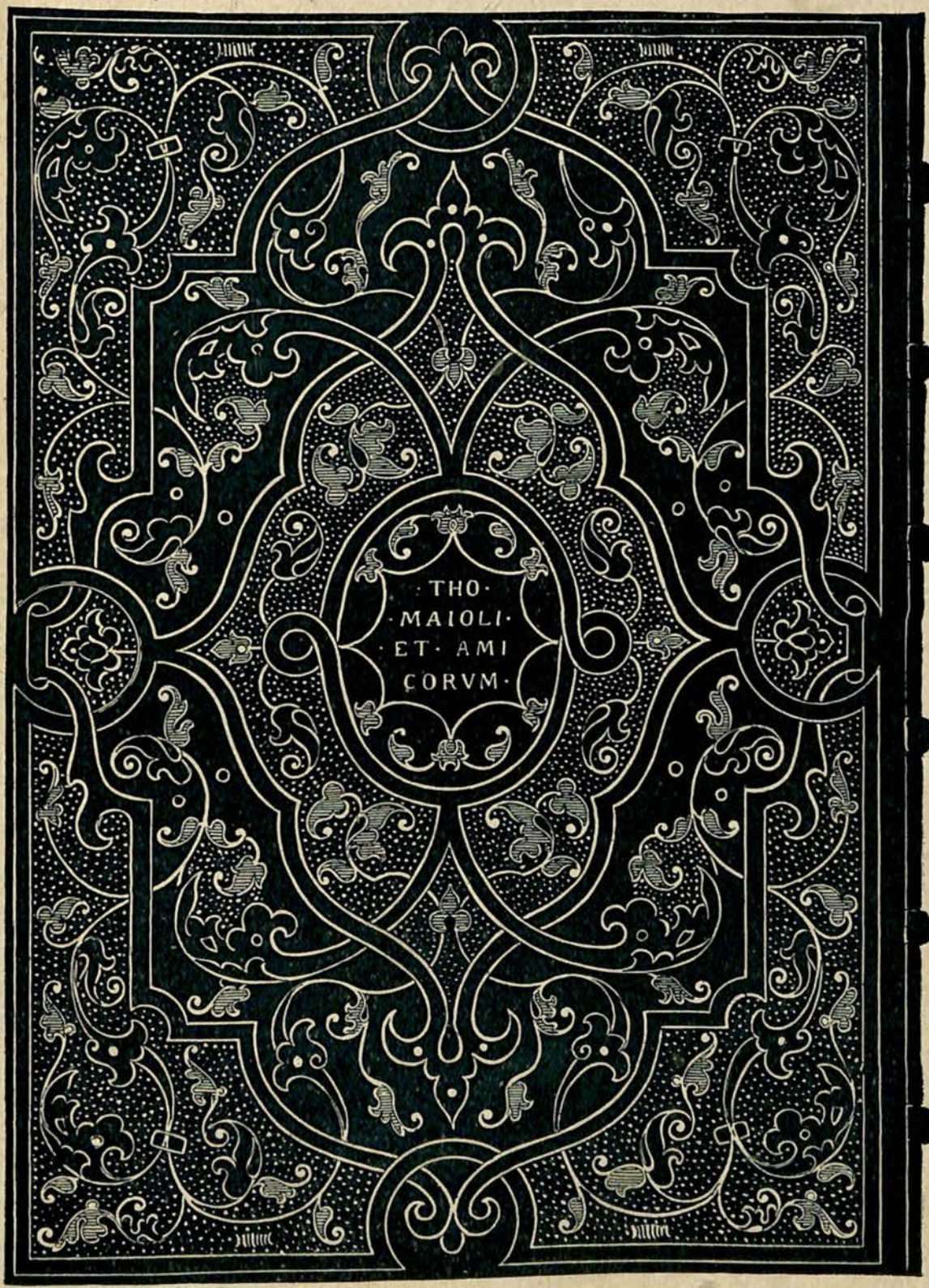
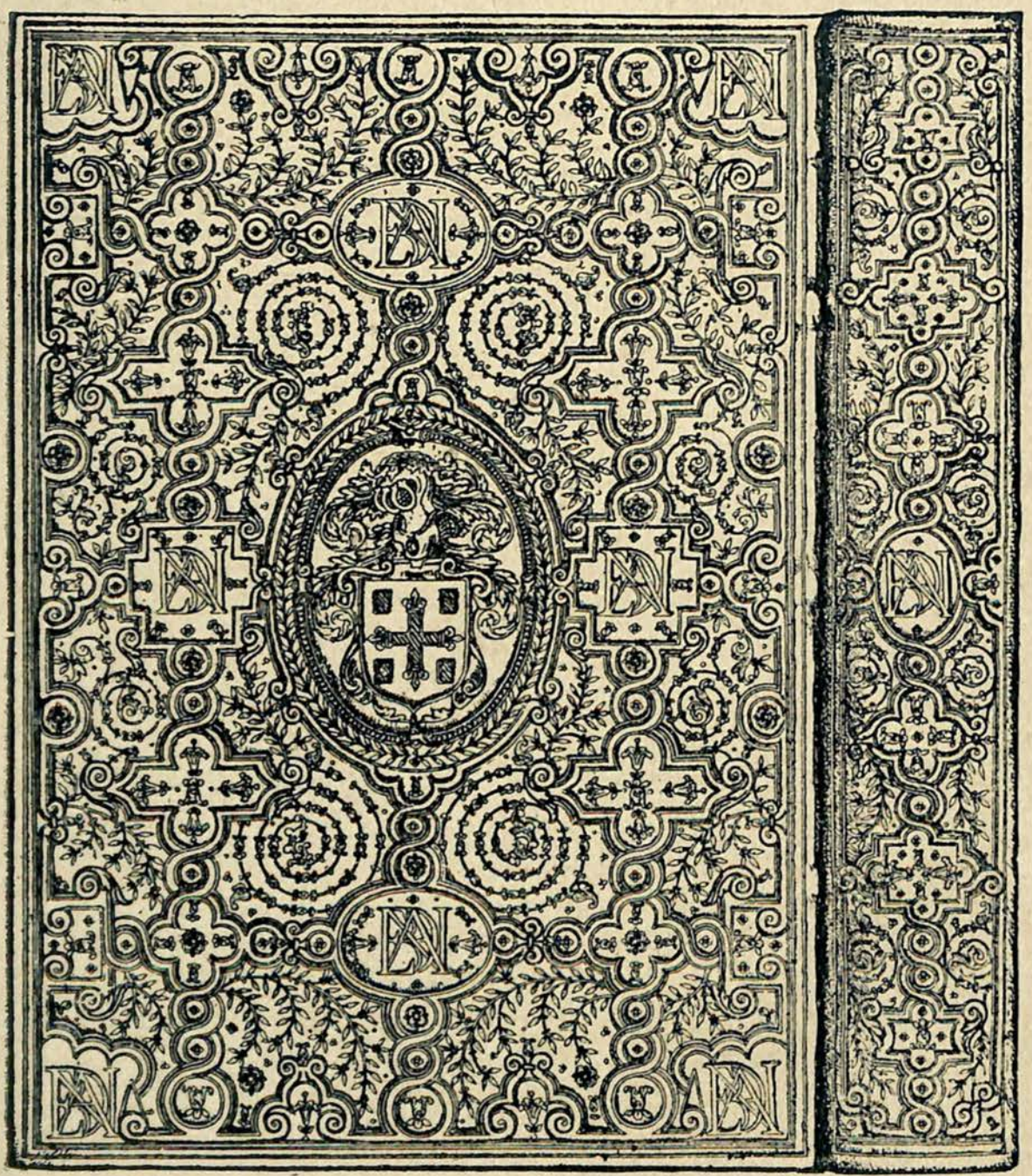
GROLIER BINDING, VENICE, 1516.

In the library of Mr. Robert Hoe, by whose permission the plate is printed.



MAIOLI BINDING, ITALIAN, EARLY SIXTEENTH CENTURY.

From Brassington's "History of the Art of Bookbinding."

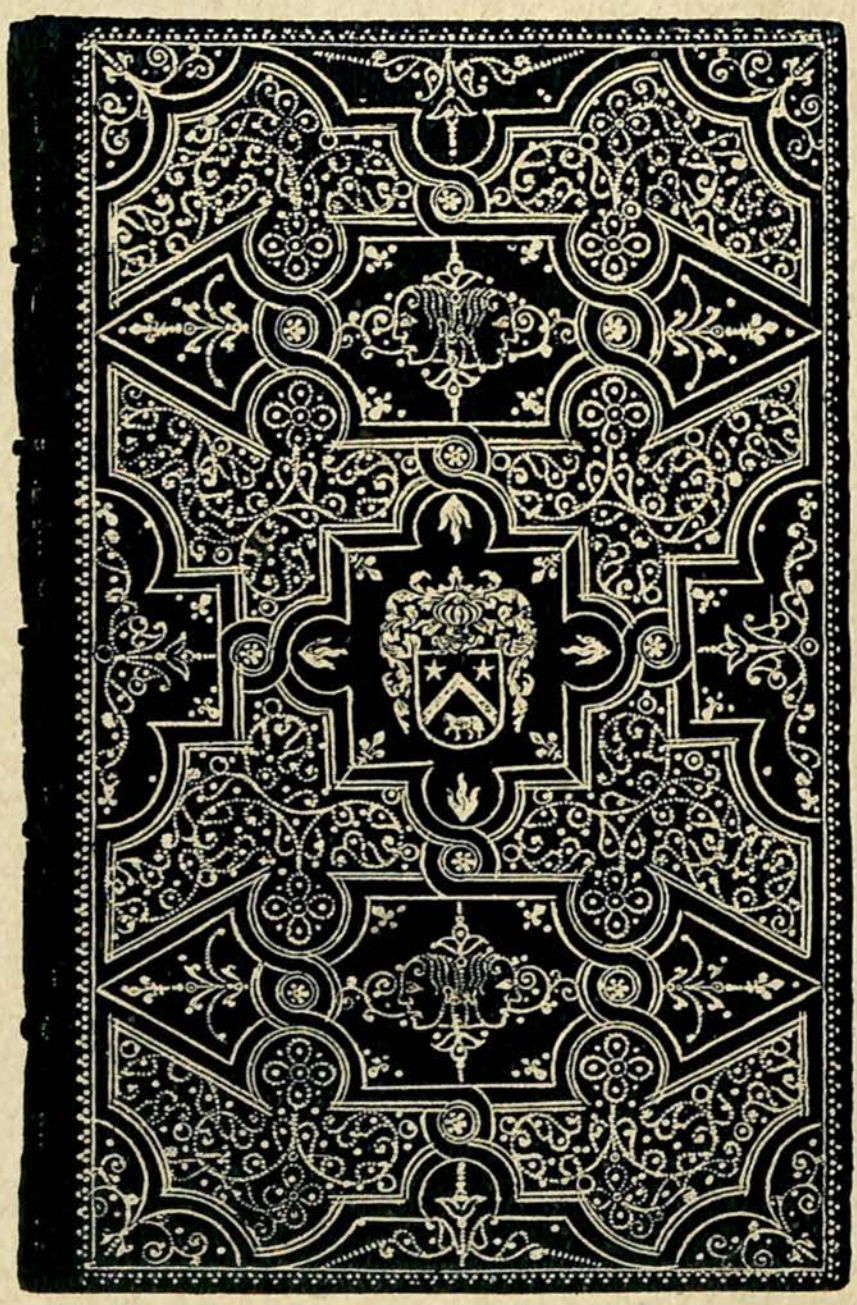


BINDING SAID TO HAVE BEEN EXECUTED BY NICHOLAS ÉVE FOR ÉTIENNE DE NULLY, WHOSE ARMS AND MONOGRAM IT BEARS, *c.* 1582.

From Brassington's "History of the Art of Bookbinding."

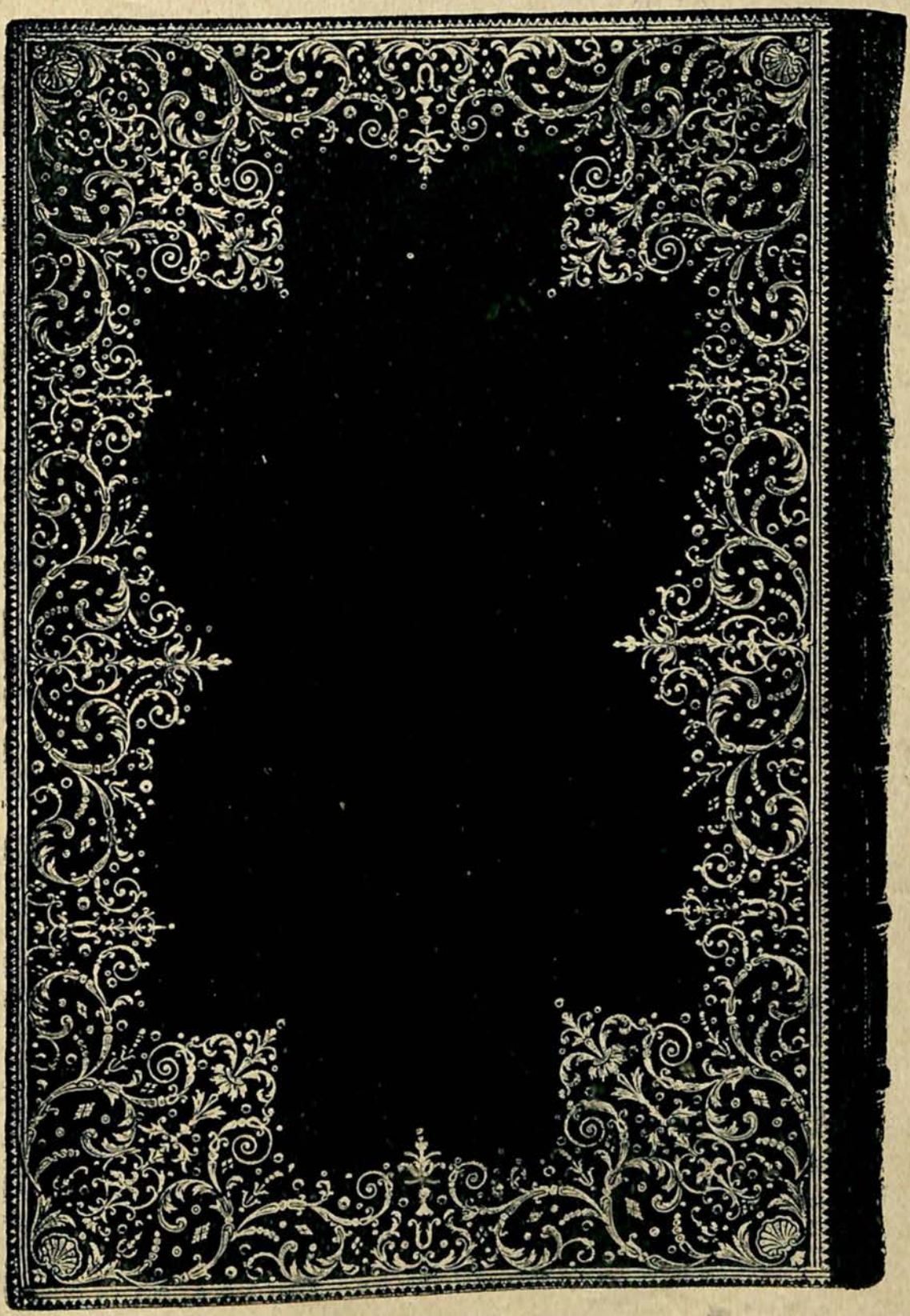
BINDING BY CLOVIS ÈVE FOR J. A. DE THOU, WITH HIS COAT OF ARMS AS USED BEFORE HIS FIRST MARRIAGE.

From Brassington's "History of the Art of Bookbinding."



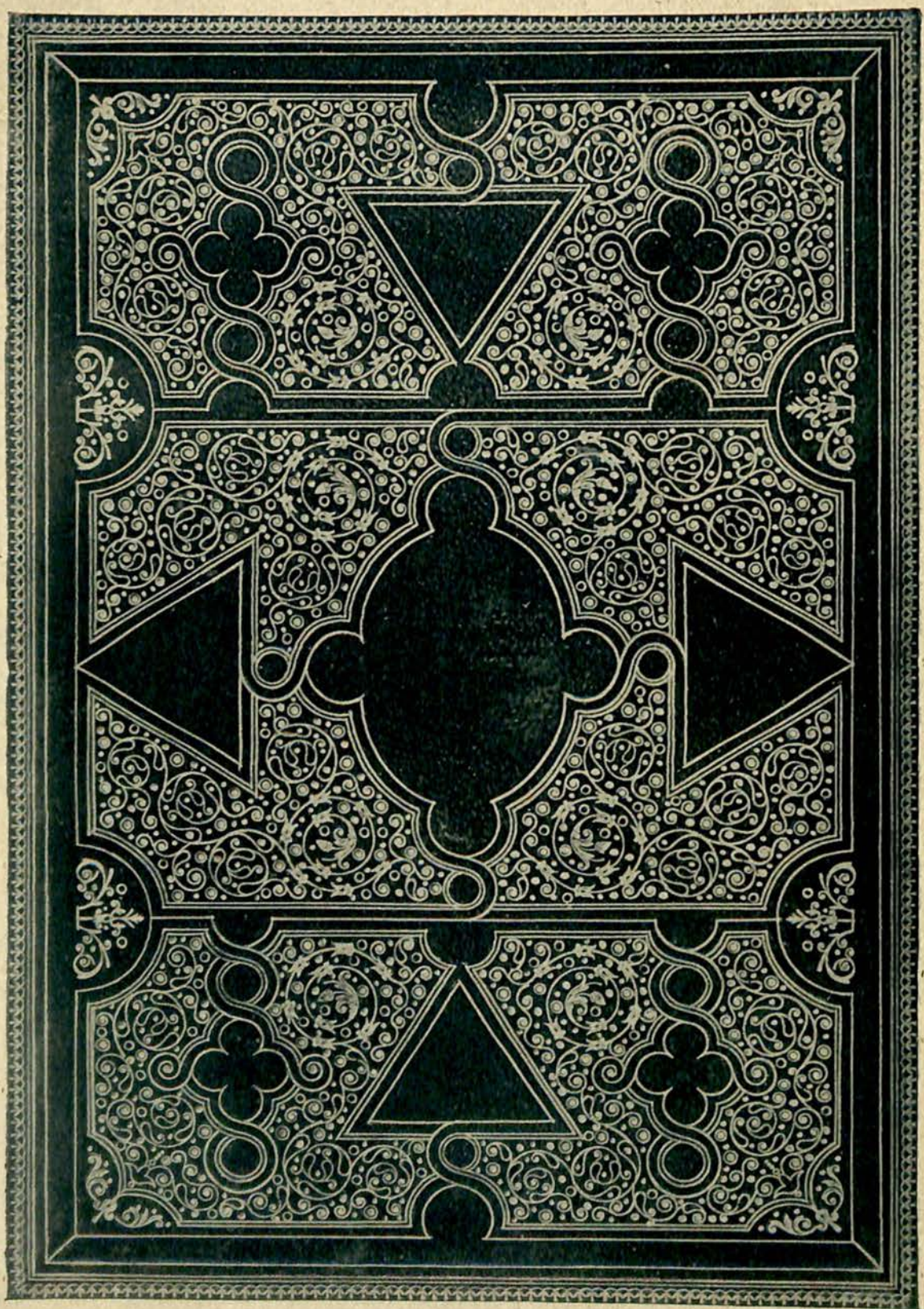
BINDING BY LE GASCON.

From the Collection of Damascene Morgana.



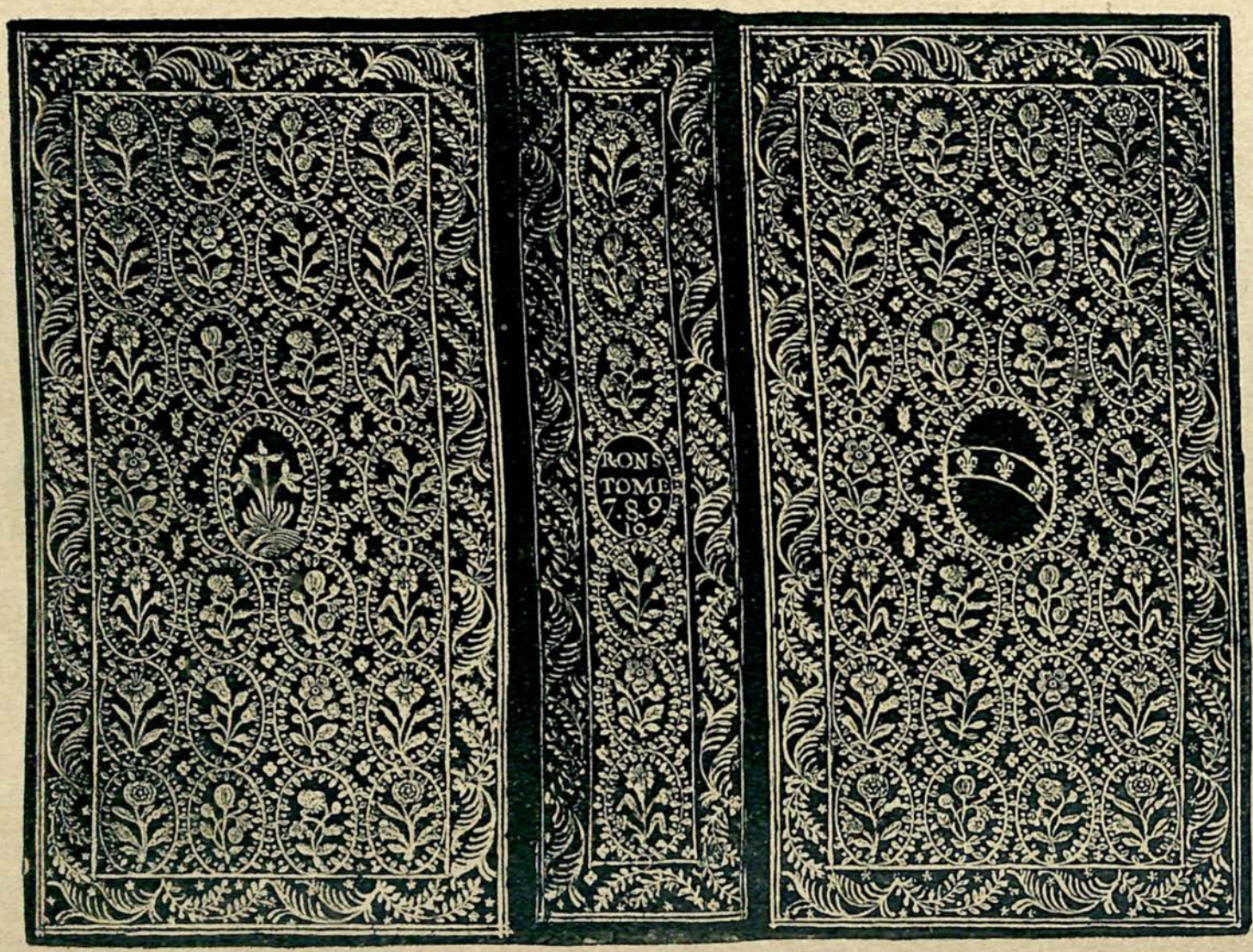
BINDING BY DEROME LE JEUNE.

From the Collection of Damascene Morgand.



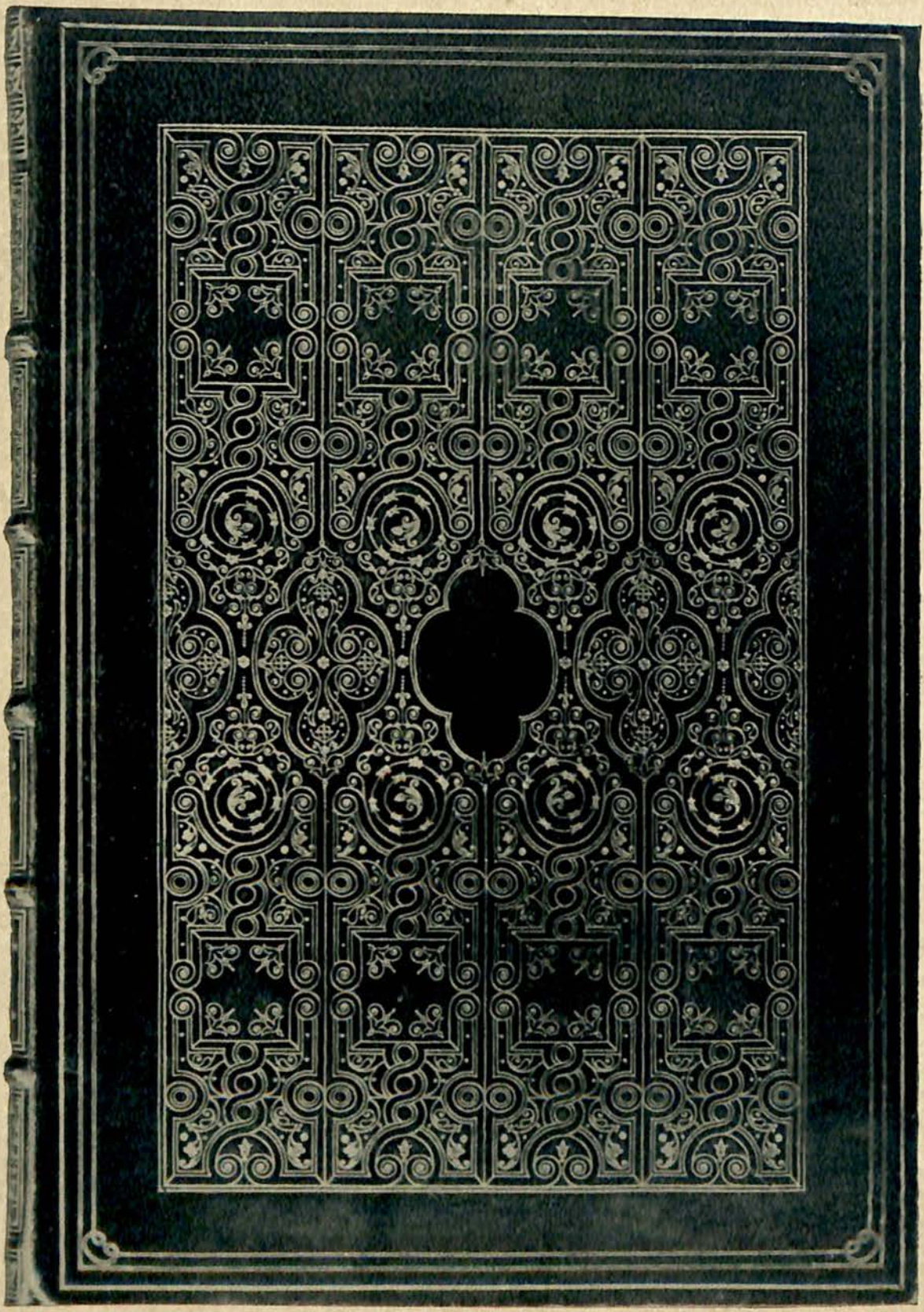
DOUBLURE BY BAUZONNET.

From the British Museum. Printed by permission of "The American Bookmaker."



BINDING BY TRAUTZ-BAUZONNET.

From the Collection of Damascene Morgand.



BINDING BY THOUVENIN.

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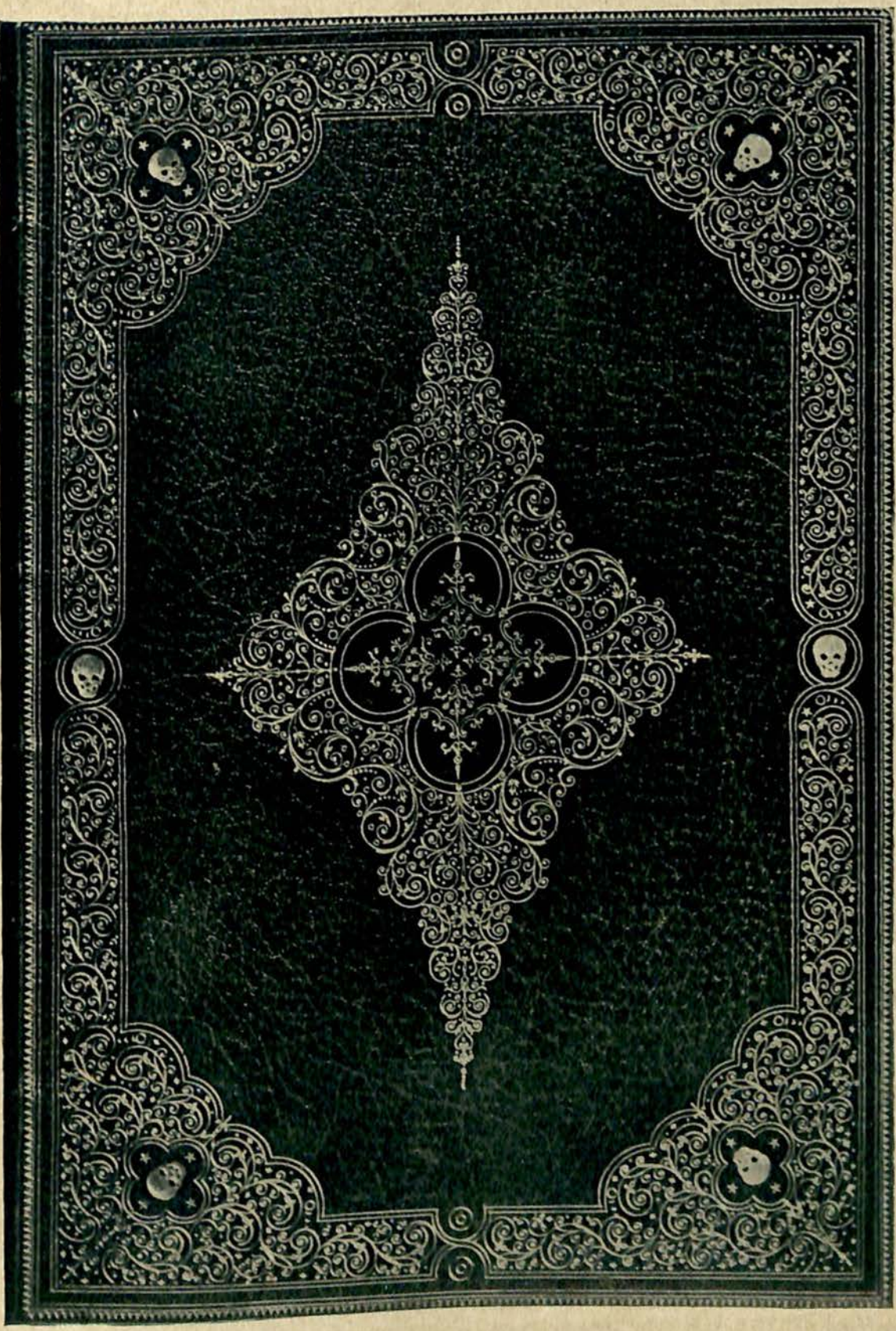

BINDING BY DURU.

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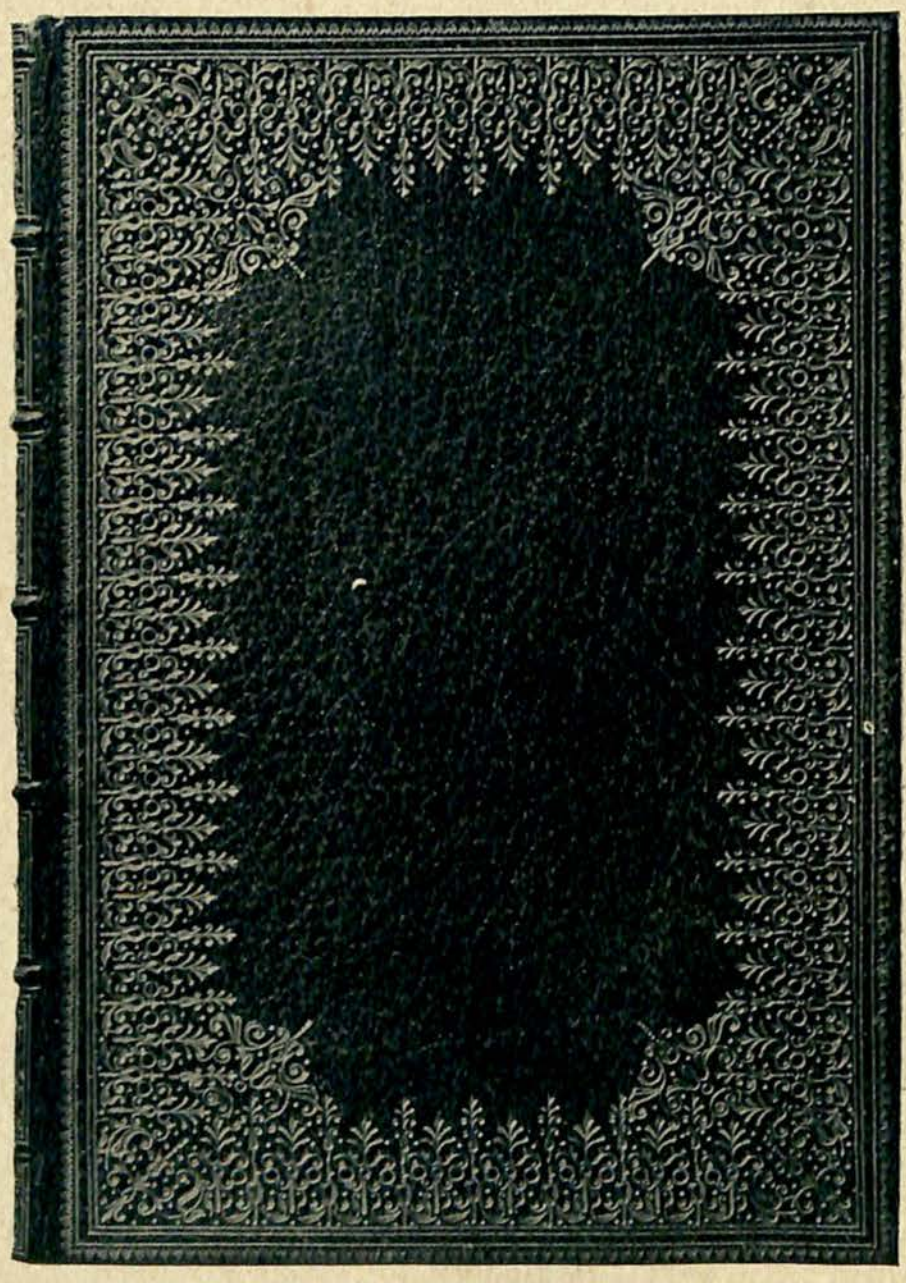

BINDING BY ÉDOUARD NIEDRÉE.

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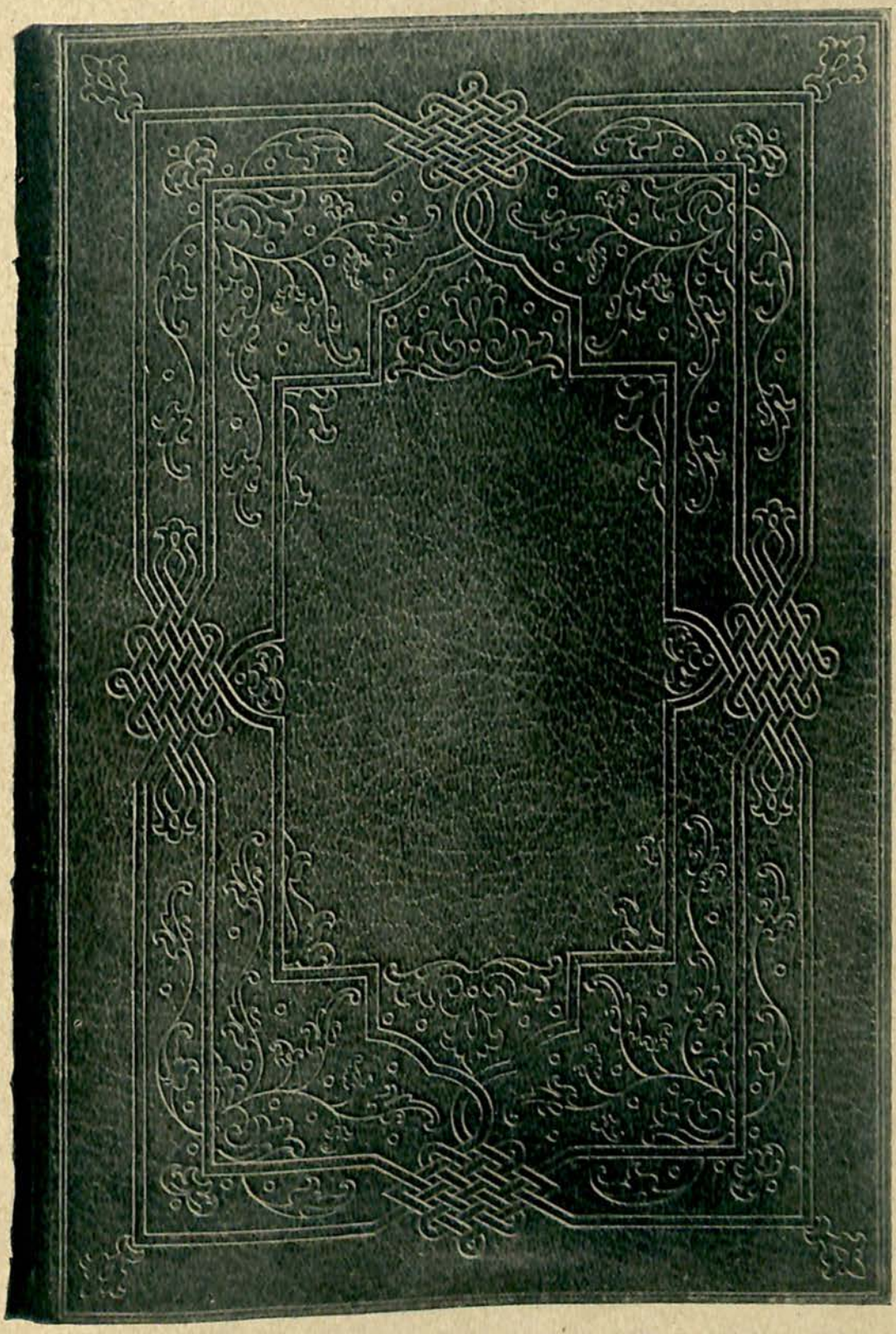
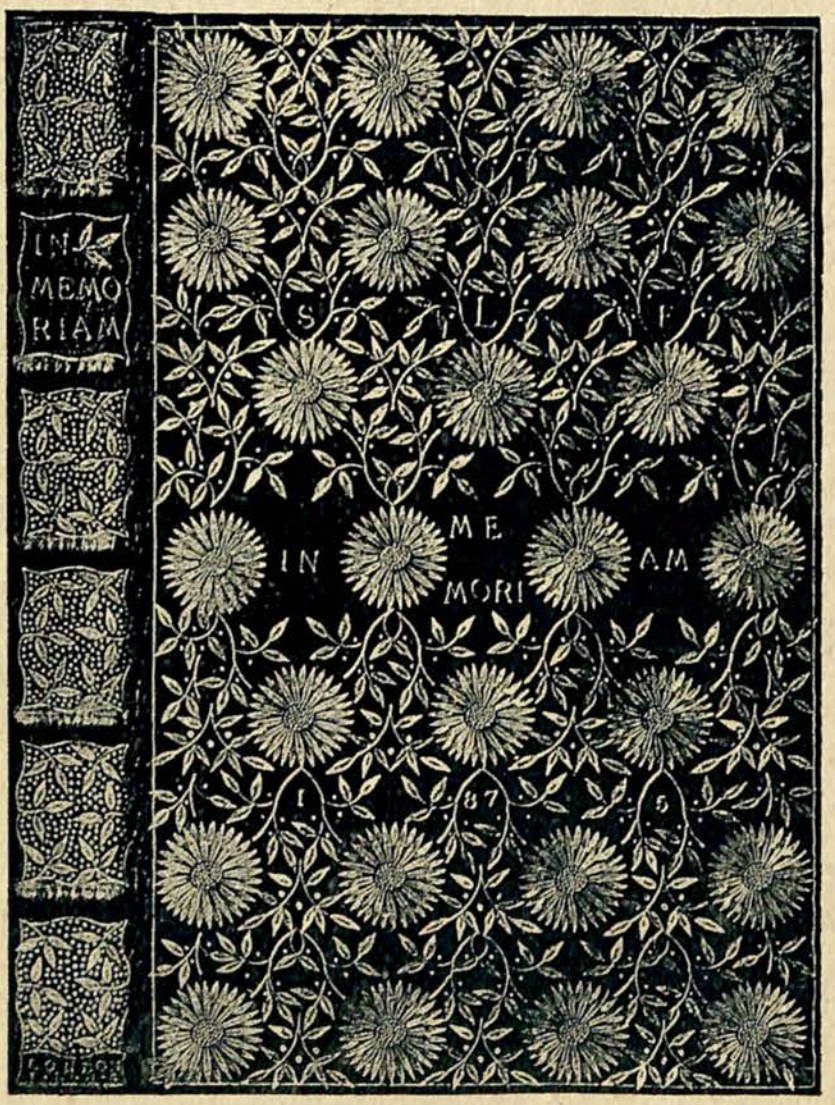


BINDING BY LORTIC.

From the British Museum. Printed by permission of "The American Bookmaker."

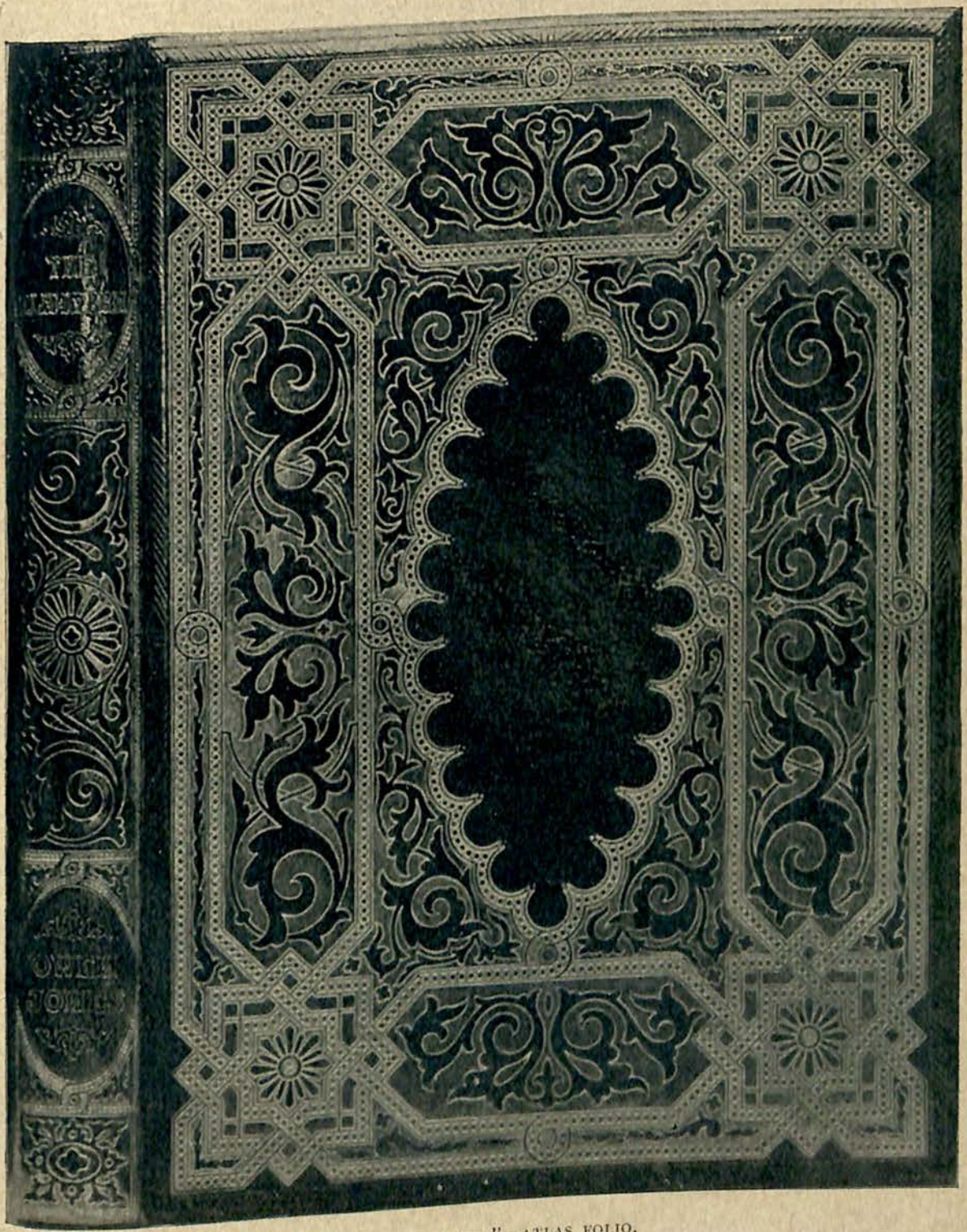
BACK OF BINDING BY T. J. COBDEN-SANDERSON.

(Original 8⅜ x 1½ in.)



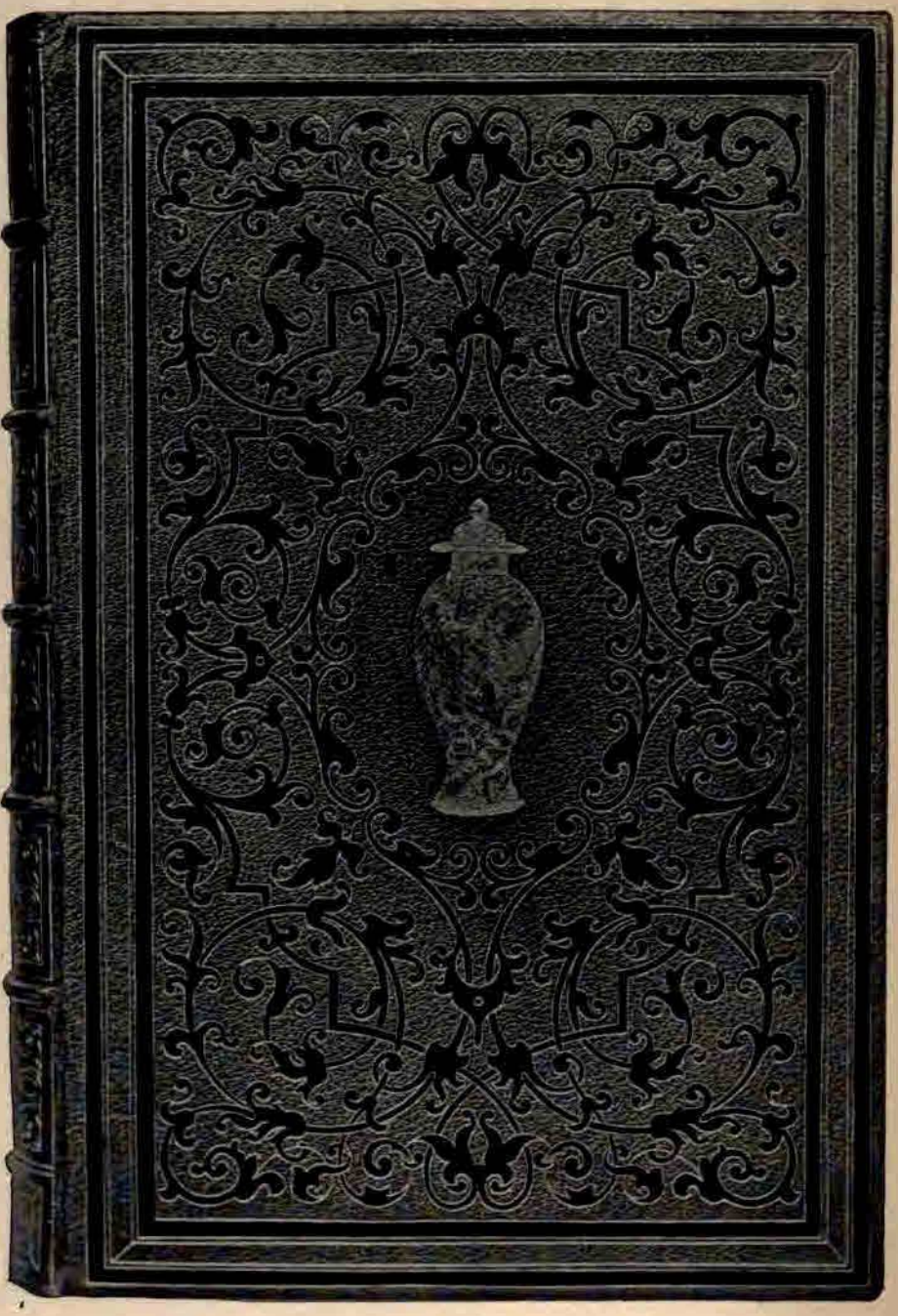
BINDING BY T. J. COBDEN-SANDERSON.

(Original 6¼ x 4⅛ in.)



THE "ALHAMBRA"—ATLAS FOLIO.

Bound by William Matthews for the Exhibition of 1853.



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The American Catalogue.

The American Catalogue of books in print and for sale July 1, 1876, compiled under the direction of F. LEYPOLDT by L. E. JONES, and its supplements, 1876–84 and 1884–90, compiled under the editorial direction of R. R. Bowker by Miss A. I. Appleton and others, aims to present all the bibliographical features of the books in the American market, arranged in the first part alphabetically by both *authors* and *titles*, and in the second part alphabetically by *subjects*. As it was impracticable to bring the body of the original work down to a later date than July, 1876, without further delaying its appearance, an appendix was added to the first part, containing the publications of most of the leading houses issued subsequently to that date, and an index to this appendix was given in each part. As a further aid, a list of bibliographies was prefixed to the second part to assist the student in prosecuting his researches beyond the province of the Catalogue proper. These two lists serve to bridge over the interval elapsing during the compilation and publication of the work, and thus practically remedy a defect inherent in all such publications.

The Catalogue and its supplementary volumes thus form the only approximately complete guide in existence to the American books of the day, so arranged as to make reference easy from whatever direction the inquiry may come, whether from that of the author, or the title, or the subject. It not only furnishes the desired information about any particular book of which the consulter is in search, but shows what others there are by the same author or on the same subject in which he is interested. To the bookseller, therefore, it is valuable both in filling orders and in stimulating business; to the librarian, in supplying gaps and proportioning his collection; and to all who are practically concerned with books, in furnishing information which nowhere else is obtainable by so convenient a method, if obtainable at all.

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Annual American Catalogue.

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A reprint of Appendix of the "American Catalogue," 1884–90, continuing list in "American Catalogue," 1876–84, which in turn continued Ben. Perley Poore's "Descriptive Catalogue of the Government Publications of the U. S." With the three Catalogues one may have an almost unbroken record of the U. S. Government Publications from September 5, 1774, to June 30, 1890. Invaluable as a reference-list to librarians and booksellers.

The English Catalogue [Annual], containing a complete list of all the books published in Great Britain and Ireland in the calendar year, with index to subjects. A continuation of the London and British Catalogues. [London: Sampson Low, Marston & Co.] 1890 volume, 8vo, paper, *net*, $1.50.

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The first part contains chapters on "Preparatory Training;" "Entering the Profession;" "Bibliography of Literature;" "Supplementary Reading;" "In the Store;" "Trade Catalogues," etc., comprising the matter contained in "A Bookseller's Library," which has gone out of print, and will not be issued again; "Arrangement and Care of Stock;" "Stock Books;" "Classification;" "Tables;" "Bulletin Boards;" "Dusting;" "Window-Dressing;" "Advertising;" "Learning Stock;" "Buying Stock;" "The Order Department;" and "Delivery and Shipping Department." A reasonably full index is added to the part.

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